Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

1

Attributed to Jacques Bellange

Five Men Drinking

Estimate:15,000 - 20,000 USD

DESCRIPTION

Attributed to Jacques Bellange
(Bassigny (?) c. 1575 - 1616 Nancy)
Five Men Drinking

Black chalk with stumping;
bears circular ink stamp and numbering, *verso* (not in Lugt):
MONSTERZEGEL AMSTERDAM No 2
285 by 402 mm; 11 ¼ by 15 ⅞ in.

PROVENANCE

Eugène Rodrigues (1853-1920), Paris (L.897);
with Richard Ederheimer, New York, by 1913 (as Martin Fréminet);
sale, Amsterdam, A.W.M. Mensing, 6 July 1927 (Collections of Bellingham-Smith, Comte Robiano *et al*), lot 181 (as Willem Buytewech);
with Hans Calmann, London;
with Slatkin Galleries, New York, by 1957,
where acquired by Winslow and Anna Ames, Saunderstown, Rhode Island (L.2602a),
thence by descent

LITERATURE

A. Mongan, *De Clouet à Matisse: Dessins français des collections américaines*, exhib. cat., Paris, Musée de l'Orangerie, 1958, under cat. no. 26 (as Georges Lallemand);
O. Perrin, *Médecine de France*, no. 97, 1958 (as Georges Lallemand);
J. Thuillier, *Jacques Bellange,* exhib. cat., Rennes, Musée des Beaux-Arts, 2001, p. 346, (as 'L'ésprit est très proche de celui de Sainty-Igny' and with incorrect dimensions)

CATALOGUE NOTE

Executed in finely preserved black chalk, this accomplished drawing has, as noted by its previous owner, Winslow Ames (see *Provenance*), flirted with a number of attributions during the course of the 20th century. Though attributed to Georges Lallemand (c.1580-1636) by Peter Arms Wick, curator of prints and drawings at the Museum of Fine Arts in Boston (see *Literature*), Richard Ederheimer had previously thought it closer to Martin Fréminet (1567-1619), and in 1927 it was sold, rather suprisingly, as the work of Willem Buytewech (1591-1624). In more recent times Jacques Thuillier listed the drawing amongst those he rejected from Bellange's *oeuvre*, though based on the low quality black and white image and limited information in his entry (including incorrect measurements and partially correct media (see *Literature*) one must treat his brief comments around the Ames drawing – 'close in spirit to (Jean de) Saint-Igny' (c.1595/1600-1647) – with caution. Indeed, the back and forth around these various questions of attribution, and the very differences that they imply, seem always to lead us back to Bellange - both on stylistic grounds and through elements of fashion found in the present work, which are consistent with the years 1600-1615 - and the most recent scholars of French drawings of this period are increasingly inclined to accept the atribution to Bellange.

The Ames drawing depicts five men, three of whom are seated, holding tall beer flutes of a type used in Lorraine, the Germanic world and in the Netherlands. To the left of the composition a fourth member of the group enters the scene, gesturing towards his friends and the table at which he will soon be seated. Behind him is a servant who looks to be hastily filling a glass for the most recent arrival to this convivial gathering. The men are wearing the small shoes with low heels close to the arch of the foot, laced with ribbons, that we see in some of Bellange's drawings, such as those at the Herzog Anton Ulrich-Museum, Brunswick[1] where, in addition, we can see, in the background of the second sheet, a man who, in his dress and physiognomy, closely resembles the drinker seated in the center of the Ames drawing. There are other idiosyncrasies in the handling

of our drawing which appear to convincingly point towards Bellange's authorship, including the tapering silhouette of the standing young man, which reduces from the puffy top-dress with large pleats to the narrowness of the shoulders. The curly, thick hair, with large, flowing and emphatic locks as well as the highly distinctive manner in which the hands are drawn, which can be closely compared, for example, to those in Bellange's etching of Saint Matthew[2] are also very characteristic. Finally, the loosely sketched face of the servant, in the background, contains a certain feline quality that features so unmistakably in Bellange's work, with comparable examples of this treatment found in his *The Adoration of the Shepherds* in Boston[3] and *The Holy Family with Saints Anne and Madeleine* at Yale.[4]

Though there are no firmly attributed paintings by Bellange it is tempting, if somewhat speculative, to propose that the present drawing might in some way be seen as a study for a painting attributed to Bellange that appeared in the sale of the Heinecken collection in 1758.[5] In his important 2001 exhibition catalogue, Thuillier cites that work as a drawing, but the original sale catalogue clearly describes the technique of the picture – *Un autre Tableau, où l'on voit / plusieurs personnes à table peint / sur toile* – as well as that of the preceding two lots, also given to Bellange and similarly *peint sur toile*. Interestingly the dimensions of the lot are given as *onze pouces de haut, sur seize de large*, which loosely translates to the dimensions of the Ames drawing, though without a more detailed description of the painting, or its reappearance, we will never be certain about this hypothetical connection. What is certain, however, is that the reappearance of the present drawing, unseen on the market for over 65 years, provides a rare opportunity for both collectors and scholars of this early, fascinating period of French drawing.

[1]Thuillier, *Jacques Bellange,* exhib. cat., *op. cit.,* 2001, pp. 164-5, no. 27, reproduced

[2]*Ibid.*, pp. 166 and 175, no. 28/13, reproduced

[3]*Ibid.*, pp. 152-3, no. 22, reproduced

[4]*Ibid.*, pp. 159-9, no. 25, reproduced

[5]*Ibid.*, p. 304,

CONDITION REPORT

Hinged to a decorative mount. Scattered foxing and a brown stain to the lower center of the sheet. Black chalk remains well preserved throughout. Sold in an antique giltwood frame.

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2

Ippolito Leoni

A woman (Maddalena Telli?), holding a lamp in her right hand

Estimate:5,000 - 7,000 USD

DESCRIPTION

Ippolito Leoni
(Rome 1616 - 1694)
A woman (Maddalena Telli?), holding a lamp in her right hand

Black chalk heightened with white chalk on faded blue paper; dated in brown ink, lower left and center: *Novembre / 1632* and numbered, lower left: *23*
217 by 148 mm; 8 ½ by 5 ⅞ in.

PROVENANCE

Probably Gilbert Paignon-Dijonval (1708-1792), Paris;
probably Samuel Woodburn (1786-1853), London;
probably Charles Fairfax Murray (1849-1919), London;
Henry Scipio Reitlinger (1882-1950), London,
his sale, London, Sotheby's, 9 December 1953, lot 62 (as Ottavio Leoni);
with P. & D. Colnaghi & Co., Ltd., by 1954,
where acquired by Winslow and Anna Ames, Saunderstown, Rhode Island (L.2602a),
thence by descent

LITERATURE

H. S. Reitlinger, *Old Master Drawings: A Handbook for Amateurs and Collectors*, London 1922, p. 142, pl. 33, reproduced (as Gerard van Honthorst);
J.T. Spike, *Baroque Portraiture in Italy, Works from North American collections,* exhib. cat., Sarasota 1984, p. 19 (as Attributed to Ippolito Leoni);
Y. Primarosa, *Ottavio Leoni (1578–1630) Eccellente miniator di ritratti: catalogo ragionato dei disegni e dei dipinti*, Rome 2017, p. 23 , note 50, p. 497, fig. 401.1, reproduced

CATALOGUE NOTE

This sophisticated image of a young girl, wearing a turban and holding an oil lamp was, presumably due to its subject matter, associated with Gerard van Honthorst (1592-1656), when in the Reitlinger collection. However, by the time it appeared in 1953, in the Reitlinger sale (see *Provenance*), it was more accurately called Ottavio Leoni (1578-1630). It was first associated to Ippolito Leoni, Ottavio′s stepson, in the catalogue of the exhibition curated by John Spike in Sarasota in 1984 (see *Literature*). Yuri Primarosa in his informative monograph on Ottavio Leoni has stressed again the attribution to Ippolito (see *Literature*) and has suggested that the model of this portrait is Maddalena Telli, Ottavio′s stepdaughter. The drawing is inscribed in pen and ink on the *recto* by Ippolito with the date: *23/novembre, 1632.* Maddalena, sister of Ippolito, was the daughter of Caterina Cucchiaroni, a widow married by Ottavio in 1615.

As noted by Primarosa, Ottavio′s affection for Maddalena is reflected in a number of subtle portrayals of the young girl, who was also used as a model for some of Ottavio's paintings.[1] A particularly touching, small drawing in the Fondation Custodia, Paris,[2] dated by Primarosa to around 1616, shows Maddalena bust-length, looking up to the left, lit by candle light; while in another study, in the Rhode Island School of Design, Providence,[3] also drawn by candle light, Ottavio writes at the bottom of the sheet: *fatta alli 11 febraro 1617 di notte madalena (*done the 11th of February 1617, at night madalena).[4]

The present study is also executed by candlelight, and Maddalena, in a Caravaggesque theatrical trend, is disguised, as suggested by Primarosa, possibly as sybil, a servant or a wise virgin.

[1]Primarosa, *op. cit.,* p. 23, cat. nos. 59, 54, reproduced respectively, figs. 74, 97

[2]Paris, Fondation Custodia, inv. 2887; Primarosa, *loc. cit.,* reproduced fig. 15, cat. 362

[3]Providence, Rhode Island School of Design, Museum of Art, inv. 52.195

[4]Primarosa, *loc. cit.,* reproduced fig. 16, cat. 363

CONDITION REPORT

Hinged along the upper edge to a modern mount. Some slight buckling to the paper and scattered foxing. Some slight rubbing to the chalk in places. Otherwise in predominantly good condition. Sold in a faux tortoise shell frame.

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3

Francesco Maffei

Study of a seated male nude

Estimate:5,000 - 7,000 USD

☐ No Reserves

DESCRIPTION

Francesco Maffei
(Vicenza 1605 - 1660 Padua)
Study of a seated male nude

Pen and brown ink and wash over traces of red and black chalk; bears attribution in pencil, *verso*: *Tintoretto*
197 by 121 mm; 7 ¾ by 4 ¾ in.

PROVENANCE

Probably John Barnard (d.1784), London (L.1419);
Florenville (or Horenville?), no. 150 (not in Lugt);
Unidentified collector's mark "W" (L.2591a);
Private Collection, USA

CATALOGUE NOTE

In the 19th century, the present drawing was held in the same collection as another highly comparable work by Maffei, which appeared on the Austrian art market in 2009.[1] The two drawings seem to have passed through several subsequent collections together. Both drawings retain related but unidentified inscriptions on the reverse—ours *"Horenville N^o 150"* and the Dorotheum drawing *"Horenville N^o 151"*. In addition to being mounted in the same manner, they also share old inscriptions attributing the drawings to Jacopo Tintoretto. They must have been part of a same project.

[1]Sale, Vienna, Dorotheum, 16 June 2009, lot 549; see B.W. Meijer, *Il disegno veneziano, 1580-1650,* Florence 2018, p. 241, no. 31, reproduced

CONDITION REPORT

Laid down on to an old card backing. The edges of the sheet are covered by an old decorative mount in an octagonal shape. There is some minor surface dirt to the sheet and some of the most densely applied ink has fractionally sunk in places. Otherwise in good condition with the overall image strong. Sold in a modern giltwood frame.

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4

Giulio Campi

The Madonna and Child surrounded by Angels

Estimate:5,000 - 7,000 USD

DESCRIPTION

Giulio Campi
(Cremona circa 1505 - 1572)
The Madonna and Child surrounded by Angels

Red chalk within partial red chalk framing lines, squared for transfer in black chalk;
bears attribution in pencil on the backing, *verso*: *Parmigianino*
154 by 108 mm; 6 ⅛ by 4 ¼ in.

PROVENANCE

Sir Joshua Reynolds (1723-1792), London (L.2364);
Nathaniel Hone (1718-1784), London (L.2793);
Jean-François Gigoux (1806-1894), Paris (L.1164)

CATALOGUE NOTE

Previously unattributed, the present sheet is characteristic of Giulio Campi's style. Though not apparently connected to any surviving works by the Cremonese artist, it can be compared to other studies of the Virgin and Child related to the upper part of the main altarpiece, dated 1539, of San Sigismondo, Cremona.[1]

Especially interesting is the close stylistic relation with the red chalk study of the *Madonna and Child*, sold in these Rooms in 2011,[2] and with the black chalk drawing of the same subject, formerly in the collection of John Gere.[3]

[1] Agostino Allegri and Giovanni Renzi have kindly pointed out the similarities with the work of Giulio Campi for the altarpiece in San Sigismondo

[2] Sale, New York, Sotheby's, 26 January 2011, lot 509

[3] London, British Museum, inv. no. 1978,1007.1; for other drawings related to this same project, see: M. Di Giampaolo, 'Giulio Campi: ancora due disegni per San Sigismondo', *Prospettiva,* 8, 1977, pp. 54-56

CONDITION REPORT

Laid down to a card backing and subsequently hinged to an old decorative mount. Some minor surface dirt and staining to the sheet. Red chalk remains well preserved. Sold in a giltwood frame.

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5

Arcangelo Aquilini

The Adoration of the Magi

Estimate:7,000 - 9,000 USD

DESCRIPTION

Arcangelo Aquilini
(Jesi 1560 - 1610 Spoleto)
The Adoration of the Magi

Pen and brown ink and wash heightened with white, on blue paper; squared in red chalk for transfer, within brown ink framing lines
342 by 219 mm; 13 ½ by 8 ¾ in.

PROVENANCE

Bears lower left an unidentified collector's mark (the letters MR surmounted by a stylized crown in red ink);
sale, London, Sotheby's, 10 July 2002, lot 139 (as Giovanni Battista Ricci da Novara), where acquired by the present owner

CONDITION REPORT

Window mounted. Overall quite in good condition. Minor oxidization.
The brown wash has slightly sunk on the central left area. Paper still blue.

Sold mounted and framed in a 17th century style wooden, painted and gilded frame.

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6

Pier Francesco Mazzucchelli, called Il Morazzone

The Adoration of the Magi

Estimate:15,000 - 20,000 USD

DESCRIPTION

Pier Francesco Mazzucchelli, Il Morazzone
(Morazzone 1573 - 1626)
The Adoration of the Magi

Black chalk and brown wash, heightened with white, over traces of red chalk, on blue-green paper
263 by 410 mm; 10 ⅜ by 16 ⅛ in.

PROVENANCE

Sale, London, Sotheby's, 4 July 2007, lot 52,
where acquired by the present owner

CONDITION REPORT

Laid down on Japan paper. The sheet has a number of losses and areas where it has been made up - more noticeable on the *verso*. The areas that have been made up have been sensitively executed and compliment the overall aesthetic of the sheet. The media remains strong throughout.
Sold framed.

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Property from the Collection of Geoffrey M. and Carol D. Chinn

7

Venetian School, first half of the 16th Century

Portrait of a Woman, with her head tilted to the left

Estimate:6,000 - 8,000 USD

DESCRIPTION

Property from the Collection of Geoffrey M. and Carol D. Chinn

Venetian School, first half of the 16th Century
Portrait of a Woman, with her head tilted to the left

Red chalk, with stumping;
bears old attribution in pencil, lower left: *Giorg*
bears shelf mark and old attribution on the backing of the old mount: *G / N.o 7 / Giorgione da Castelfranco born 1477 died 1511 / was Scholar to Gio: Bellini, imitated Leo: da Vinci / he was a Venitian & painted history & Portraits*
220 by 146 mm; 8 ¾ by 5 ¾ in.

PROVENANCE

Possibly Jonathan Richardson Senior (1665-1745), possibly his mount;
Earl Spencer (L.1530),
probably his sale, London, Th. Philipe, 10 June 1811 and 7 following days (the undesignated collection of George John, 2nd Earl Spencer (1758-1834));
William Esdaile (1758-1837), London (L.2617);
Sale, London, Sotheby's, 4 July 1975, lot 182 (as Bernardino Licinio)

CATALOGUE NOTE

This refined red chalk drawing, with a distinguished early British provenance, depicts a woman with her head tilted to the left and bears a strong resemblance to the facial types found in the paintings of the Venetian artist Bernardino Licinio (1489-1565). Indeed, the old mount on to which the drawing is mounted is inscribed by the late Philip Pouncey with a short attributional comment - "more likely to be by Licinio / PP" and the drawing was offered as such when it last appeared at auction 50 years ago.

CONDITION REPORT

Laid down to an old Richardson(?) mount. There is some staining and surface dirt to the sheet and old abrasions, losses and repairs to the extremities, particularly along the upper edge. The sheet undulates a little suggesting that it is only adhered to the old mount along the edges. The red chalk remains in predominantly good condition with the image strong and legible.

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8

Guglielmo Caccia, called Moncalvo

A seated woman with a subsidiary study of clasped hands

Estimate:5,000 - 7,000 USD

DESCRIPTION

Guglielmo Caccia, called Moncalvo
(Montabone (?), Asti 1568 - 1625 Moncalvo)
A seated woman with a subsidiary study of clasped hands

Black chalk on blue paper, the corners made up
220 by 170 mm; 8 ¾ by 6 ¾ in.

PROVENANCE

Dr. Henry Wellesley (1791-1866),
probably his sale, London, Sotheby's, 25 June 1866, lot number unidentified;
John F. Keane, London;
with William H. Schab Gallery, New York, by 1964 (as Luca Signorelli);
Norton Simon Foundation, Fullerton,
by whom sold, through William H. Schab,
to Ian Woodner (1903-1990), in 1973;
Private Collection, New York

CATALOGUE NOTE

Though this accomplished sheet entered the distinguished collection of Ian Woodner as Luca Signorelli (1441-1523) it was subsequently reattributed by Konrad Oberhuber to Camillo Procaccini (1561-1629), in a written communication with Woodner in 1982. This shift in attribution was partially due to the fact that a sheet depicting a *Seated female figure facing right,* in the collection of the Fogg Art Museum[1], was at the time also tentatively given to Procaccini. There can be no doubt that both the Woodner and Fogg drawings are by the same hand, however the recent reemergence of the Woodner drawing has refocused academic attention on the attribution of both sheets. Cristiana Romalli has recently convincingly attributed the Woodner drawing to the Piedmontese artist Guglielmo Caccia, called Moncalvo, a view which has subsequently been endorsed by Antonella Chiodo. Chiodo has kindly informed us that although these figures in black chalk (generally female saints) are very rare, there are a number of similar studies; see for instance, those in the Biblioteca Reale, and in the Museo Civico, Turin.[2]

[1]Cambridge, Mass., The Harvard Art Museums, inv. no. 1932.296

[2]Turin, Biblioteca Reale, cart. 6/18 ter; Turin, Museo Civico d'Arte antica, inv. no. 4643/DS

CONDITION REPORT

Hinged along the upper and lower edges to a modern decorative mount. Some very minor buckling to the paper in places. Otherwise in good condition with the pastel fresh and strong. Sold in a modern giltwood frame.

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9

Jean Cousin the Younger

The Abduction of Ganymede by Jupiter, in the guise of an eagle, his dog barking below

Estimate:10,000 - 15,000 USD

DESCRIPTION

Jean Cousin the Younger
(Sens circa 1522 - 1594 Paris)
The Abduction of Ganymede by Jupiter, in the guise of an eagle, his dog barking below

Pen and brown ink and wash over black chalk, partly incised; bears old attribution in brown ink, lower center: *il vasari*
bears further old attributions on the *verso*: *Del Vasari* and on the old mount: *Giorgio Vasari Aretino*
242 by 181 mm; 9 ½ by 7 ⅛ in. (oval)

SALEROOM NOTICE

Please note that the inscription reads: il vasari, and not as transcribed in the printed catalogue. Please also note the additional old attribution on the verso: Del Vasari.

PROVENANCE

With Hans Calmann, London, 1963 (according to the Landolt typescript catalogue),
from whom acquired by Dr Robert Landolt (1913-1008), Chur,
his sale, London, Christie's, *Italian Drawings from The Robert Landolt Collection*, 8 December 2020, lot 21 (as Italian (?) School, 16th Century);
sale, Paris, Tajan, 22 June 2021, lot 2 (as Attributed to Jean Cousin the Younger);
sale, Vienna, Dorotheum, 28 September 2022, lot 140 (as Attributed to Jean Cousin the Younger);
sale, Vienna, Dorotheum, 4 April 2023, lot 131 (as Attributed to Jean Cousin the Younger)

LITERATURE

D. Cordellier, 'Jean Cousin père et Jean Cousin fils : compléments à leurs œuvres dessinés' in *Peindre à Paris aux XVe-XVIe siècles*, Silvana Editoriale, 2024, pp. 292-293, reproduced fig. 268 (as Jean Cousin the Younger)

CONDITION REPORT

Laid down on an old decorative mount. There is surface dirt and minor staining to the sheet and a small pin prick hole to the lower right section of the sheet and an old repaired tear to the lower center. The media remains reasonably well preserved throughout. Sold unframed.

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The Property of a Noble Belgian Family

10

Bruges School, first quarter of the 16th century (circle of Gerard David)

Recto: Six Head Studies; verso: Studies of Farm Buildings

Estimate:250,000 - 350,000 USD

DESCRIPTION

The Property of a Noble Belgian Family

Bruges School, first quarter of the 16th century (circle of Gerard David)
Recto: *Six Head Studies*;
verso: *Studies of Farm Buildings*

Silverpoint, heightened with white, on grey-brown prepared paper (*recto*); pen and brown ink (*verso*)
170 by 122 mm; 6 ¾ by 4 ⅞ in.

PROVENANCE

Probably Charles Hippolyte, Vicomte Vilain XIIII (1796-1873),
His son Adrien Stanislas Paul Ghislain, Vicomte Vilain XIIII (1861-1940),
His daughter Marie-Thérèse Ernestine Alphonsine Vilain XIIII (1894-1950),
Thence by descent to the present owners

EXHIBITION

Paris, Musée de l'Orangerie, *De Van Eyck à Breughel,* 1935, no. 188 (as Flemish School, circa 1480) ;
Brussels, Société Générale de Banque, *Dessins du XV^e au XVIII^e siècle dans les collections privées de Belgique*, 1983, no. 7 (as Bruges School, first half of the 16th century);
Rotterdam, Kunsthal, *European Master Drawings Unveiled,* 2002, no. 6 (as Master of the Brandon Portraits)

LITERATURE

S. Bergmans, *La peinture ancienne,* Brussels 1952, pl. XXXVI

CATALOGUE NOTE

Drawn with immense skill and refinement, the six studies of heads on the *recto* of this outstanding early Netherlandish drawing are clearly a product of the Bruges school, and strongly demonstrate the stylistic influence of the city's greatest master of the late 15th and early 16th century, Gerard David (c.1455-1523). Figure drawings and portrait studies in the refined and unforgiving medium of silverpoint were a central element in the artistic practice of the Netherlandish artist's studio during the decades either side of 1500. But whereas similar works made at the same time in Italy survive in some numbers, only very few Northern European silverpoint drawings are known. This sheet is therefore a rare example of a type and quality of drawing that is almost unknown outside the context of major museum collections.

Given the nature of workshop practice, firm attributions to the leading masters themselves are rare: for example, there is only one drawing that is generally accepted as being from the hand of Jan van Eyck (c. 1395-1441), and hardly more by Rogier van der Weyden (1399-1464) or Hugo van der Goes (c. 1440-1482). All the same, as was so beautifully elucidated in the two exhibitions held in Antwerp in 2002[1], and Washington and London in 2015[2], the stylistic traditions that can be associated with the workshops of these leading masters can still be identified, and their development and evolution traced.

In the case of Gerard David, there are some fifteen drawings that modern scholars accept as autograph works; these drawings, and David's workshop practice, have been most recently and most thoroughly discussed by Maryan Ainsworth.[3] Closest in style to the heads on the *recto* of the present drawing are six similarly composite sheets of head studies, sold from the Klinkosch Collection in Vienna in 1889, and now dispersed.[4] Though previously attributed to Holbein, the sale catalogue suggested they might instead be by Rogier van der Weyden. The name of Gerard David was first proposed in 1908, and has since gained wide acceptance. The only dissenting voice was Max J.

Friedländer, who recognised that the study of a man on the reverse of one of the sheets, now in the Louvre, was connected with a painted portrait of Charles Brandon, Duke of Suffolk, and therefore dubbed the artist who made the whole set of drawings 'The Master of the Brandon Portrait'.[5] This naming has not, however, gained further acceptance, and recent scholars are unanimous in attributing the ex-Klinkosch Collection drawings to Gerard David.

Though clearly originating from the same artistic milieu, the present sheet cannot be attributed to David himself, as the handling and the facial physiognomy of the figures are both subtly different. It does, though, share with two of the ex-Klinkosch sheets the fact that on the *verso* there is a rapid landscape sketch, and in the case of one of those drawings, in the Louvre, that sketch is also in pen and ink, rather than silverpoint.[6]

A distinctive trait in the art of Gerard David and his Bruges contemporaries is the way that stylistic elements deriving from the tradition of the great earlier Netherlandish masters, and Jan van Eyck in particular, are blended with a rather Italian fluidity and elegance of form and touch. This is very much the case in the present drawing, and the rapid landscape sketch on the *verso* is also very Italianate, calling to mind the drawings and prints of Titian and his circle.

Though the attribution of this delightful and accomplished sheet remains under discussion, its quality and rarity do not.

When first published, in 1935, this drawing was in the collection of the Vicomte Vilain XIIII. The unusual name of the Vilain XIIII family - the only known example of a family name that incorporates Roman numerals - is recorded from the beginning of the 17th century, but probably originated even earlier. The collection was chiefly formed by Charles (known as 'Hippolyte') Vilan XIIII (1796-1873), largely in Italy between 1830 and 1840, when the Vicomte represented the Belgian crown at Turin, Parma, Lucca and at the court of the King of Naples. The collection was not, though, solely devoted to Italian art, including works from all European schools, acquired both at home and abroad. 83 drawings from the Vilain XIIII collection were sold at Sotheby's in London, on 11 June 1981. The present drawing has, however, passed directly from the historic Vilain XIIII collection to the present owners.

[1]F. Koreny, *Early Netherlandish Drawings from Jan van Eyck to Hieronymus Bosch*, exh. cat., Antwerp, Rubenshuis, 2002

[2]S. Sell and H. Chapman (eds.), *Drawing in Silver and Gold, Leonardo to Jasper Johns*, exh. cat., Washington, DC, National Gallery of Art, and London, British Museum, 2015

[3]M.W. Ainsworth, *Gerard David. Purity of Vision in an Age of Transition,* New York 1998, pp. 7-55, and especially p. 8

[4]Josef C. Ritter von Klinkosch Collection, sale, Vienna, 15 April 1889, lots 468-473

[5]Max J. Friedländer, 'Ein vlämischer portraitmaler in England,' *Gentse bijdragen tot de kunstgeschiedenis,* 4, 1937, pp. 5-18

[6]See Ainsworth, *op. cit.,* p. 33, fig. 40

CONDITION REPORT

Overall condition and legibility good. Minor losses in both upper corners, repaired damage at centre of left edge and lower on left edge, and also towards bottom centre. Some slight cracking to ground layer, in lower half of sheet. Minor oxidisation and abrasions towards bottom centre but metal point and hightening still good and fresh. Sold in a carved and gilded frame, probably 19th century.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

11

Workshop of Jacopo Robusti, called il Tintoretto

Recto and Verso: Samson slaying the Philistines after Michelangelo

Estimate:15,000 - 25,000 USD

DESCRIPTION

Workshop of Jacopo Robusti, called il Tintoretto
Recto and Verso: *Samson slaying the Philistines after Michelangelo*

Black chalk heightened with white chalk on blue paper (*recto* and *verso*)
367 by 227 mm; 14 ½ by 8 ⅞ in.

PROVENANCE

Sale, London, Sotheby's, 5 July 2006, lot 13 (as Jacopo Robusti, called Jacopo Tintoretto),
where acquired by the present owner

CATALOGUE NOTE

Samson standing over the two Philistines, threatening to kill them, was the subject of a famous model by Michelangelo, devised as the pair to his sculpture of *David,* in front of the entrance of Palazzo Vecchio, a project dating back to 1527, when the artist was first commissioned to produce a sculpture of *Hercules and Cacus* for this location.[1]

Though Michelangelo never carved his marble of *Samson and the Philistines,* a certain number of small bronze casts (generally dating around and after the 1550s) were made from his model, and travelled quickly through the Italian peninsula.[2] As observed by John Marciari in his exhibition catalogue, *Drawing in Tintoretto's Venice*, Tintoretto must have obtained a clay or wax version of the *Samson and the Philistines*, as some of his many drawings of this sculptural group show a vertical support at the back, which would not have been necessary for a bronze.[3] Tintoretto and his studio must have been engaging with these powerful figures, depicting the challenging sculpture from different viewpoints, around 1558-60. The master and his workshop were especially focused on the fall of light and how the intricate poses stood in space, so as to enhance their three-dimensionality. More than sixty such studies of this sculptural group are known by Tintoretto and his studio, some executed from the model, but others, as Marciari has noted, probably copied from other sheets.[4] As Marciari pointed out, it is difficult to separate with absolute certainty the drawings in this group that were executed by Tintoretto himself from those done by his most talented pupils.[5]

Both the *recto* and the *verso* of the present sheet describe, apparently from the same angle, the powerful figure of Samson, seen from the front. Several sheets in this group are double-sided, often, as here, showing on both sides the same view of the sculpture. However, only the present sheet also incorporates a landscape sketch, on the *recto*, to the left of the sculpted group, apparently the only instance of the inclusion of such a feature on a study sheet of this type.

[1]After the death of Pope Leo X, who commissioned the *Hercules and Cacus,* the project stalled for some time and when ultimately revived, it was handed to Baccio Bandinelli. After the expulsion of the Medici from Florence in 1527, the republican government returned the commission to Michelangelo, who changed the subject to *Samson and Philistines*

[2]The expensive models that Tintoretto obtained from Daniele da Volterra, as remembered by the biographer Claudio Ridolfi, in around 1557, were after Michelangelo's figures from the Medici Chapel. See C. Ridolfi, *Le Maraviglie dell'Arte*, Venice 1648, vol. II, p. 6

[3]J. Marciari, *Drawing in Tintoretto's Venice*, exhib. cat., New York, The Morgan Library & Museum, 2019, p. 103

[4]Marciari, op. cit., p. 106

[5]Marciari, op. cit., p. 101

CONDITION REPORT

The medium on the *recto* is well preserved. The paper has discoloured slightly. There is a number of small foxmarks visible. The tone of the paper on the *verso* is well preserved, as is the medium. There are a few areas where the paper has discoloured, largely, but not exclusively, away form the figure. There are small holes in all four corners.
In the raking light a number of creases is visible.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

12

Frans Floris

Mars and Venus Surprised by Vulcan (?)

Estimate:15,000 - 20,000 USD

DESCRIPTION

Frans Floris
(Antwerp 1517 - 1570)
Mars and Venus Surprised by Vulcan (?)

Pen and brown ink and brown and gray wash over traces of black chalk;
signed in brown ink, lower center: *f. floris*
bears old numbering in brown ink, *verso*: *P.J.*(?) *№ 25* and a further inscription: *Tekeninge*
244 by 358 mm; 9 ⅝ by 14 ⅛ in.

CATALOGUE NOTE

This intriguing, previously unknown drawing is a significant and revealing work by the Antwerp-born painter and draughtsman, Frans Floris. Frans was the most successful and influential of the four artist sons of an Antwerp stone carver, Cornelis Floris de Vriendt (c.1486-1538), who, like at least two of his sons, held high positions in the art establishment of his native city.

Having studied painting with Lambert Lombard in Liège in 1539, Frans set up as an artist in Antwerp, but soon headed for Italy, where he seems to have remained from 1541 until 1547. This lengthy – and, for an artist from the Low Countries, early – stay in Italy fundamentally shaped Floris's art. He made many drawings after antique sculptures, and also extensively studied Michelangelo's decorations in the Sistine chapel: both the ceiling and, according to Van Mander, the *Last Judgement,* completed more or less exactly at the moment when Floris arrived in Rome. Returning to Antwerp, Floris capitalised on his first-hand experiences in Rome, developing a robust and sculptural painting style that found great favour. From this moment until his death in 1570, Floris was Antwerp's leading artist, running a large and successful studio; indeed, both Guicciardini and Vasari characterised him as the preeminent living painter in the whole of the Netherlands.

The influence of Michelangelo, both compositionally and in terms of figure types, is readily apparent in this surprising drawing. The tumbling sculptural figures are strongly reminiscent of the *Last Judgement,* even if the actual identity of these figures, and indeed the subject of the whole composition, remain unclear. The scene has traditionally been identified as *Mars and Venus Surprised by Vulcan,* but if this really is what is going on here, the main subject is almost absurdly reduced; and how do all the other figures relate to the story? All one can really say is that there is a figure in the foreground holding a trident, that he and most of the other main figures seem to be riding on some sort of billowing curtain, and that many of them look down in the direction of the tiny, lightly sketched couple in the background. So far, no related painting, drawing or print

by or after Floris has been identified. Perhaps this is a study for a portion of an ephemeral decoration?

Though the subject, and even the function, of this drawing remain uncertain, we appear to be on solider ground when it comes to the attribution. Not only does the signature seem to be in the same ink as the rest of the drawing, but the distinctive handling, with its strong, often repeated outlines, highly personal facial types and bold use of wash, are all consistent with some of Floris's most developed drawings, as is the clear debt to Michelangelo. Though clearly different in function and compositional approach, a good comparison can be made, in terms of style and handling, with a drawing such as the roundel design of a *Group of Men in Antique Costume,* in Munich.[1]

Although Frans Floris is not a particularly rare draughtsman in a museum context, significant drawings by him hardly ever come onto the market, so this newly discovered work is a fascinating addition to the *corpus* of his known drawings.

[1]Munich, Staatliche Graphische Sammlung, inv. 7998

CONDITION REPORT

Hinged in two places along the upper edge to a modern mount. An old area of restoration to the center of the left edge and other small nicks and repaired tears to the extremities of the sheet. Some slight toning to the paper and some rubbing/abrasion in places. Minor scattered stains and surface dirt. The combination oof media remains in predominantly good condition with the overall image strong. Sold in a decorative frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

13

Attributed to Benvenuto Cellini

Project for a seal of the Accademia del Disegno, Florence

Estimate:30,000 - 40,000 USD

DESCRIPTION

Attributed to Benvenuto Cellini
(Florence 1500 - 1571)
Project for a seal of the Accademia del Disegno, Florence

Pen and brown ink and wash over black chalk;
bears old attribution on the backing, *verso*: *Polidoro da Caravaggio / 1495-1543*
278 by 190 mm; 11 by 7 ½ in.

PROVENANCE

Francesco Maria Niccolo Gabburri (1676-1742), Florence;
Marchese Francesco Tortora Brayda di Belvedere (until 1990);
sale, Monaco, Christie's, 7 December 1990, lot 202A (as Benvenuto Cellini);
sale, Venice, San Marco, Casa d'Asta, 9 July 2006;
with Stanley Moss (1925-2024), New York;
Private collection, New York

LITERATURE

P. Calamandrei, *Scritti e inediti celliniani*, Florence 1971 (*Sigillo e caratteri della scuola del Disegno fatti da Benvenuto Cellini*);
B. Cellini, *Discorso sopra l'arte del Disegno*, in P. Barocchi, 1979;
G.C. Sciolla, "Schizzi, macchie e pensieri": il disegno negli scritti d'arte dal Rinascimento al Romanticismo, in "Il Disegno, forme, tecniche, significati", Milan 1992, p. 16;
M. Scalini, *Benvenuto Cellini*, Florence, 1995, p. 80, pl. 93;
D. Pegazzano, *Benvenuto Cellini*, Rome, 2005, p. 180

CATALOGUE NOTE

This study relates to the design for the seal of the Accademia del Disegno (the Florentine Academy), officially founded by Duke Cosimo de' Medici in 1562; the real creator, and most active promoter, of this immensely important institution was, however, the painter and biographer Giorgio Vasari (1511-1574). Michelangelo (1475-1564) and Duke Cosimo I (1519-1574) were together proclaimed the first heads of this august establishment. Thirty-six artist members were elected, and amateurs and theoreticians were also eligible for membership.

A competition for the design of the Accademia's official seal was also announced by Vasari. Not counting the present sheet, there are six known studies related to this commission by the great goldsmith and sculptor Benvenuto Cellini: one was formerly in the Archivio Calamandrei, Florence,[1] and the others are in the Louvre,[2] the British Museum,[3] the Graphische Sammlung, Munich (two drawings)[4] and in a private collection. All these drawings have traditionally been dated between 1563 and 1569. As Marco Simone Bolzoni has observed, the study in a private collection, representing the ancient Greek god of creation, Phanes, seems to be the prototype for the present sheet.[5] In fact, although the latter now depicts Apollo, it bears the same sign of the zodiac in the surrounding oval, and may also originally have represented Phanes.[6]

As Nicholas Turner has suggested, it is possible that the design that was finally submitted to the Florentine Academy was the one now in the British Museum, which is extensively inscribed in Cellini's hand.[7] This represents a classical personification of nature, within a lozenge: a winged female figure, flanked, at her feet, by a lion (the emblem of Florence) and a serpent (the emblem of Duke Cosimo).[8]

The version of the design with Apollo at its center, to which the present sheet relates, is generally considered the first, discarded, idea for the academy seal. A drawing by Cellini in the Graphische Sammlung in Munich (inv.

2247) shows Apollo, the god of light, armed with a bow and arrow. He stands triumphantly over the serpent Python, symbolizing the victory of Disegno over Ignorance. The drawing is inscribed: *Apollo e sol la Luce/Cosmo e principio a la gran scuola, e Duce.*

[1] Piero Calamandrei, *Il sigillo di Benvenuto e altri scritti celliniani*, Rome 2021, pp. IX-XIV, 81-104

[2] Paris, Musée du Louvre, inv. 2752

[3] London, British Museum, inv. 1860,0616.18

[4] Munich, Staatliche Graphische Sammlung, inv. nos. 2247, 2264

[5] e-mail dated 27 November 2024

[6] A primordial god of creation, fertility and light, born from a cosmic egg at the beginning of creation

[7] Nicholas Turner, *Florentine Drawings of the sixteenth century,* London 1986, p. 163, no. 118, reproduced in color p. 164

CONDITION REPORT

Laid down on an 18th century backing. There are several losses scattered throughout the sheet, especially from the mid to the lower section of the figure, due to the iron gold ink eating away at the paper. There are old creases around the edges especially on the left hand margin. The brown ink has sunk and bleed over the oval margin of the drawing. The sheet most probably can not be removed from the backing. The condition is clearly visible in the online image. Sold mounted and framed in am 17th century imitation frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

14

Nicolas Lagneau

Portrait of a man, traditionally identified as Nicholas de Villegagnon (1510-1571)

Estimate:5,000 - 7,000 USD

DESCRIPTION

Nicolas Lagneau
(active *circa* 1590 - 1630)
Portrait of a man, traditionally identified as Nicholas Durand de Villegagnon (1510-1571)

Black and red chalk with stumping on buff paper;
bears old inscription in brown ink, identifying the sitter: *Le Com Villegagnon. anno 1569.*
379 by 268 mm; 14 7/8 by 10 1/2 in.

PROVENANCE

Georges, comte de Montbrison, château de Saint-Roch, near Auvillar, France;
with F. Kleinberger Galleries, New York, by 1932,
where acquired by Winslow and Anna Ames, Saunderstown, Rhode Island (L.2602a and L.2602b),
thence by descent

CONDITION REPORT

Hinged to an old decorative mount. Some discoloration and foxing to the sheet. Small loss and repair to the center of the upper edge and the upper right corner. Chalk remains in reasonably good condition. Sold in a Spanish frame.

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New York | 05 Feb 2025 | 05:00 PM CET

15

Flemish School, 17th century

Studies of two boys

Estimate:12,000 - 18,000 USD

DESCRIPTION

Flemish School, 17th Century
Studies of two boys

Black chalk, heightened with white, on brown paper; bears inscriptions in black chalk, *verso*: upper left *BX / 738*, lower left *B 616*, and right hand side *No. 24*
253 by 235 mm; 10 by 9 ¼ in.

CATALOGUE NOTE

The character of the figures depicted, combination of media employed, and energetic, sculptural handling all seem to point to a Flemish origin for this striking drawing. The artist who made it must surely have been well acquainted with the drawings of Rubens, but despite the extremely distinctive approach to details such as the figures' noses and eyes, an attribution has so far proved elusive. What is, though, clear is the expressive quality of the drawing, and the technical skill with which it is executed.

CONDITION REPORT

For further information on the condition of this lot please contact **adina.mukhamejan@sothebys.com**

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

16

School of Verona, 16th century

Recto: Design for an Altar, Verso: Design for a doorway surrounded by niches

Estimate:8,000 - 12,000 USD

DESCRIPTION

School of Verona, 16th Century
Recto: Design for an Altar
Verso: Design for a doorway surrounded by niches

Pen and brown ink and wash, heightened with white on blue paper (recto and verso)
261 by 200 mm; 10 ¼ by 7 ⅞ in.

PROVENANCE

With Paul Prouté, Paris,
where acquired by Ian Woodner (1903-1990), in 1985;
Private Collection, New York

CONDITION REPORT

The sheet is hinged at the top with two hinges. There are remains of two old hinges along the right edge on the reverse. The blue of the paper is still relatively fresh. The paper has bucked slightly, especially in the lower half of the drawing. The brown ink has sunk in places. There is an old loss towards the bottom right corner of the sheet. The ink drawing on the *verso* is showing through to the *recto* on the lower half.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

17

Bolognese School, circa 1620

A landscape with a hunter and dog

Estimate:6,000 - 8,000 USD

DESCRIPTION

Bolognese School, circa 1620
A landscape with a hunter and dog

Pen and brown ink over black chalk;
bears old attribution in brown ink, *verso*: *del Guercino da Cento*
195 by 268 mm; 7 ¾ by 10 ½ in.

PROVENANCE

Probably Sir Joshua Reynolds, according to an old inscription, *verso*;
Dr. Christian David Ginsburg (1831-1914), Palmer's Green (L.1145);
sale, Florence, Sotheby's, 9 May 1984, lot 27 (as Attributed to Annibale Carracci),
where acquired by the late owner,
thence by descent

CONDITION REPORT

Laid down to the remains of an old decorative mount which has been hinged to a modern cream mount. There is some minor toning and surface dirt to the sheet and a small area of red chalk offset to the upper right quarter. There is a small water stain to the center of the lower edge. The drawing remains in otherwise very good condition throughout with the pen work crisp and the image strong and legible. Sold in a modern wood frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

18

Giovanni Francesco Barbieri, called Guercino

Head study of Abraham for The Expulsion of Hagar and Ishmael

Estimate:8,000 - 12,000 USD

DESCRIPTION

Giovanni Francesco Barbieri, called Guercino
(Cento 1591 - 1666 Bologna)
Head study of Abraham for *The Expulsion of Hagar and Ishmael*

Red chalk and point of the brush and brown wash;
bears inscription and numbering in pencil, *verso*: *Abraham Dismissal of Hagar 192*
194 by 276 mm.; 7 ¾ by 10 ⅞ in.

PROVENANCE

The family of the artist's nephews Benedetto and Cesare Gennari, Bologna, until after 1719;
Possibly Francesco Forni, Bologna;
John Bouverie (*circa* 1723-1750), (L.325);
thence by inheritance to his sister, Anne Bouverie (d. 1757),
thence by inheritance to her husband, John Hervey (d. 1764),
thence by descent to his son, Christopher Hervey (d. 1786),
thence by inheritance to his aunt, Elizabeth Bouverie (d. 1798),
thence by bequest to Sir Charles Middleton, later 1st Baron Barham (1726-1813),
thence by inheritance to his son in law, Sir Gerard Noel, 2nd Baron Barham (1759-1838),
thence by descent to his son, Sir Charles Noel, 3rd Baron Barham and later 1st Earl of Gainsborough (1781-1866),
probably sale, London, Christie's, 20 July 1859;
Private Collection, U.S.A

LITERATURE

N. Turner, *The Paintings of Guercino: A revised and expanded catalogue raisonné*, Rome 2017, p. 737, under no. 454, fig. 454.a, reproduced

CONDITION REPORT

Hinge mounted to a modern cream mount. There is an old tab of paper attached along the upper edge of the sheet (not visible in the catalogue image. There is evidence of some surface dirt and staining to the sheet as well as an old mount mark and various old nicks to the edges of the sheet. There is some scattered foxing in places. The red chalk remains in predominantly good condition. The brown wash is a little faint but still entirely legible. The work is sold unframed.

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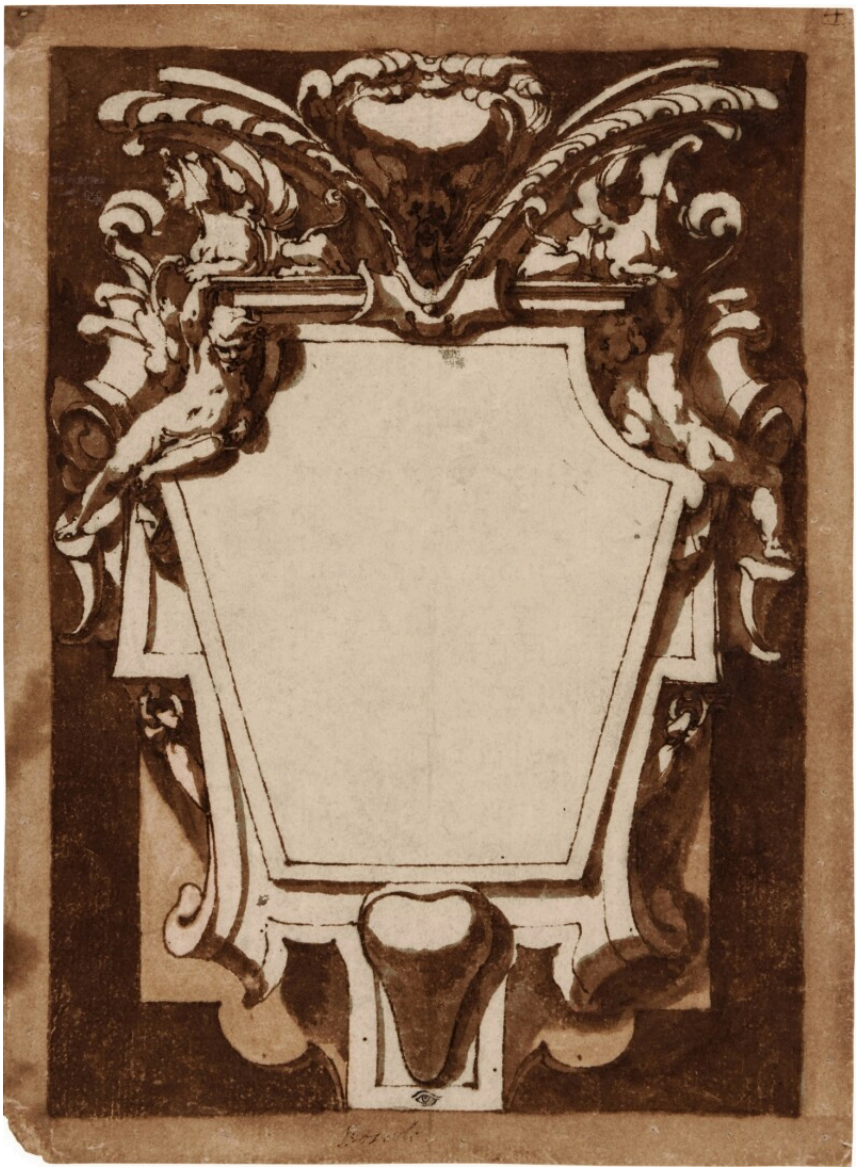
Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET



19

Andrea Boscoli

Design for a cartouche, decorated with Putti, Sphinxes, and other Ornamental Elements

Estimate:15,000 - 20,000 USD

DESCRIPTION

Andrea Boscoli
(Florence 1560 - 1607)
Design for a cartouche, decorated with Putti, Sphinxes, and other Ornamental Elements

Pen and brown ink and wash;
bears old attribution in brown ink, lower center: *Boscoli*
and numbered in brown ink, upper right: *4*
237 by 169 mm; 9 ⅜ by 6 ¾ in.

PROVENANCE

Nathaniel Hone (1718-1784), London (L.2793);
William Armistead (1753-1831), Liverpool,
thence by inhertitance to Gordon Davies, Esq., London,
his sale and others, London, Christie's, 6 July 1982, lot 11,
where acquired by Ralph Holland (1917-2012), Newcastle upon Tyne and London,
his sale, London, Sotheby's, 5 July 2013, lot 246,
where acquired by the present owner

CATALOGUE NOTE

This captivating study for a cartouche, most likely a design for a frontispiece, is a rarity within the *corpus* of drawings by this much-admired Florentine draftsman. The drawing itself bears a traditional attribution to Boscoli and with the dense *chiaroscuro* and abundant and *bravura* use of wash, is entirely characteristic of this artist's original and distinctive graphic style. Indeed, the handling of the present work is highly comparable to the drawings Boscoli made illustrating scenes from Tasso's *Gerusalemme Liberata,* dated by Julian Brooks, on stylistic grounds, to "the period at the end of Boscoli's sojourn in the Marches and his last years in Rome before his death there in 1608".[1] Both in the drawings from this series and in ours, Boscoli has simplified the geometric forms of his figures and architecture, and has been characteristically attentive to the treatment of light and shade, contrasting deep pools of dark wash with the white reserves of the paper.

In addition to their aforementioned stylistic similarities the *Gerusalemme Liberata* drawings are of a broadly similar size and scale to our drawing and exist in both vertical and horizontal formats. Julian Brooks has previously speculated that the present design may have been intended as a frontispiece for the Tasso illustrations, though without further evidence, this remains fascinating conjecture.

A pupil of Santi di Tito (1536-1603), Andrea Boscoli was admitted to the Accademia del Disegno in Florence in 1584. His ornamental and architectural drawings are few in number, though Baldinucci mentions Boscoli's collaboration in his youth with Bernardo Buontalenti (1531-1608) and Santi di Tito in the preparation of ephemeral decorations, a small but highly visible industry within the Granducal court. Our drawing bears witness to Boscoli's debt to Buontalenti's inventive imagination and refinement in the execution of sculptural details, and it can be compared with some of the few architectural studies by the artist which have survived, for instance a design for a wall decoration in the Ashmolean Museum Oxford.[2]

[1]J. Brooks, "Andrea Boscoli's 'Loves of Gerusalemme Liberata'," *Master Drawings*, vol. 38, no. 4 (2000), p. 449

[2]Oxford, Ashmolean Museum, inv. no. WA1944.102.46

CONDITION REPORT

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20

Claude Gellée, called Claude Lorrain

Mercury returning the cattle of Admetus to Apollo

Estimate:150,000 - 200,000 USD

DESCRIPTION

Claude Gellée, called Claude Lorrain
(Chamagne 1600 - 1682 Rome)
Mercury returning the cattle of Admetus to Apollo

Pen and brown ink and gray and brown wash over black chalk, heightened with white;
signed, inscribed and dated in brown ink, lower left: *Claudio / inv. fecit / Roma 1671*
170 by 244 mm; 6 ¾ by 9 ⅝ in.

PROVENANCE

The Rev. Lord Henry Wellesley (1794-1866), Oxford,
his sale, London, Sotheby's, 25 June 1866, lot 305;
with Paul Cassirer, Amsterdam, 1957;
Curtis O. Baer (1898-1976), New Rochelle and Atlanta (L.3366),
thence by descent;
sale, New York, Christie's, 22 January 2003, lot 61;
with W.M. Brady & Co., Inc., New York, *French Drawings 1600-1900*, 2004, no. 6
where acquired by the present owner

EXHIBITION

Cambridge, Fogg Art Museum, *The Curtis O. Baer Collection*, 1958, no. 39.
Atlanta, High Museum of Art, et al, *Master Drawings from Titian to Picasso: The Curtis O. Baer Collection*, (catalogue by Eric M. Zafran) 1985, no. 57

LITERATURE

M. Roethlisberger, *Claude Lorrain: The Paintings*, New Haven 1961, I, pp. 450-1;
M. Roethlisberger, *Claude Lorrain: The Drawings*, Berkeley and Los Angeles 1968, I, no. 1029;
A. Zwollo, 'An additional study for Claude's picture "The Arrival of Aeneas at Pallantium"', *Master Drawings*, vol 8, 1970, p. 274

CATALOGUE NOTE

The subject portrayed in this composition is seldom represented pictorially; the narrative derives from the Homeric Hymn to Mercury which chronicles the feud between Apollo and Mercury. The dispute is ignited by Mercury stealing the cattle of Admetus, whose herd had been entrusted to Apollo. On discovery of the theft, Apollo protests to Jupiter, who, in turn, orders Mercury to return the cattle to Apollo. Claude's composition focuses on the moment of reconciliation between the brothers, where gifts are exchanged; Mercury presenting Apollo with a lyre and receiving in return a golden staff, the gifts becoming the respective attributes of these well-known mythological figures.

This is, at its core, a quintessential Claudian landscape, however, here the artist adapts the idyllic pastoral scene to explore and recount the mythological narrative. Whilst the landscape is often the protagonist of many of Claude's compositions, and a genre for which he is considered a revolutionary figure, here, in this particular study, it fulfils a more secondary role. It is, however, far from being relegated to the background, instead serving to compliment the figures and animals that dominate the composition. It is somewhat reminiscent of Claude's drawings from the so-called 'Animal Album' where the artist studies various animals in isolation. The landscape still includes all the wonderful elements that have become synonymous with Claude's poetic style: the little patch of foliage that flourishes in the lower right of the sheet, the leaves that adorn the trees in the distance and his mastery of media to create lyrical and energetic lines to convey the mountains and hills and the undulations of the terrain.

We also recognise the compositional devices that Claude employs so successfully throughout his *oeuvre*; the *repoussoir* effect, utilising the the rocky outcrop to create a framing element at the left section of the drawing and the gesturing outstretched hand of Mercury that leads the eye across to the herd of cattle. These subtle devices help create structure and balance but do not compromise the freedom and spontaneity of Claude's penmanship.

Another similar study, less complete in its rendering of the landscape and in reverse to the present sheet, is housed at the British Museum and is dated by Roethlisberger to *circa* 1671.[1] It is unclear whether either of these drawings was executed in preparation for a painted canvas. However, Claude did return to the subject later in his career, in 1677, in a more developed compositional drawing, now in Berlin.[2] That drawing relates to a now lost painting of 1679, commissioned by one of Claude's esteemed patrons, the Abbe Louis d'Anglure, Sieur de Bourlemont (1627-97), now known through Claude's drawn copy of the composition dated 1678 in the Liber Veritatis at the British Museum.[3] All the studies do, in general, retain the disposition of the figures and cattle, which of course remain at the heart of the narrative, but the later versions depict a somewhat wider, expanded landscape that includes a river and a classical temple. As Roethlisberger noted, it was not uncommon for Claude to explore and advance motifs and themes he had employed in works from earlier in his career.

Once owned by the Rev. Dr Henry Wellesley, whose celebrated collection contained no fewer than 200 drawings by Claude, this strong and expressive study, boldly signed and dated, is a splendid example of Claude's imaginative and poetic draughtsmanship.

[1]M. Roethlisberger, *Claude Lorrain: The Drawings*, Berkeley and Los Angeles, 1968, no. 1028

[2]Roethlisberger, *op.cit.*, no. 1111; Berlin Kupferstichkabinett, inv.no. kdZ 1476

[3]*Ibid.*, no. 1112

CONDITION REPORT

Hinged at two points at the top edge. Overall in good condition, the media is well preserved. The ink has sunk slightly in several places. The paper has slightly buckled towards the edges. Sold mounted and framed in an 18th century wooden frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

21

Giovanni Francesco Barbieri, called Guercino

Study of Christ, possibly for a Flagellation

Estimate:8,000 - 12,000 USD

DESCRIPTION

Giovanni Francesco Barbieri, called Guercino
(Cento 1591 - 1666 Bologna)
Study of Christ, possibly for a Flagellation

Red chalk
197 by 150 mm; 7 ¾ by 5 ⅞ in.

CATALOGUE NOTE

This sensitively rendered red chalk study of Christ can be dated on stylistic grounds to the early 1640s. The handling of Christ's hair and the luminosity achieved from the reserves of the sheet, particularly to his face and chest, is highly reminiscent of the artist's 1644 portrayal of Christ in *The Flagellation*, in the Museum of Fine Arts, Budapest.[1]

[1] N. Turner, *The Paintings of Guercino: A revised and expanded catalogue raisonné*, Rome 2017, p. 587, no. 298; Budapest, Museum of Fine Arts, inv. no. 4225

CONDITION REPORT

Hinged to a modern mount. Old vertical creases to the left and right edges of the sheet. Scattered staining throughout and some minor skinning to the verso of the sheet. Red chalk reasonably well preserved with the image clear and legible. Sold unfrmaed.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

22

Francesco Londonio

A Young Shepherd Eating

Estimate:5,000 - 7,000 USD

DESCRIPTION

Francesco Londonio
(Milan 1723 - 1783)
A Young Shepherd Eating

Black chalk heightened with white;
bears inscriptions on the *verso*: *Francesco Londonio (1723-82)*, and in brown ink: *Bozzeto (?)*
323 by 254 mm; 12 ¾ by 10 in.

PROVENANCE

Ludwig Pollak (1868-1943), Rome (L.788b);
Giancarlo Baroni (1926-2007), Florence,
his estate sale, New York, Sotheby's, 30 January 2013, lot 141;
Private collection;
sale, London, Sotheby's, 3 July 2019, lot 333

CATALOGUE NOTE

This lively drawing of a young shepherd eating while resting on a large rock is a characteristic example of Francesco Londonio's portrayals of everyday subjects. Executed in a distinctive combination of black chalk heightened with white, both the technique and subject matter of the present work are readily comparable to numerous other studies by the artist, such as that of a *Seated Peasant Woman*, at the National Gallery of Art, Washington,[1] or a sheet with *Two Studies of a Seated Old Man*, at the Fogg Art Museum, Cambridge, Mass.[2]

[1]National Gallery of Art, Washington, D.C., inv. no. 1985.1.39

[2]Fogg Art Museum, Cambridge,Mass inv. no. 1964.83

CONDITION REPORT

The medium is well preserved. Although there is a small amount of oxidization in the white on the sitter's leg and right shoulder. The paper has browned slightly. There is a localized paper stain along the left hand edge. There is a soft crease running diagonally through the sitter's hat. The sheet is not laid down. Sold mounted and framed in a 19th century frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

23

Giovanni Battista Piranesi

Study of Three Figures

Estimate:18,000 - 22,000 USD

DESCRIPTION

Giovanni Battista Piranesi
(Mogliano 1720 - 1778 Rome)
Study of Three Men, two standing and one seated

Red chalk
68 by 128 mm; 2 ¾ by 5 in.

PROVENANCE

Philippe Burty (1830-1890), Paris (L. 2071);
with Jacques Petithory, Paris, by 1988

CATALOGUE NOTE

Andrew Robison has dated the present study to the mid-1740s, also observing that 'the size of paper and the medium used, red chalk, are both characteristic of Piranesi's figure drawings from the mid 1740s to the mid 1760s.'[1]

Vigorously drawn in red chalk, this lively sheet seems to sketch random figures observed in everyday life. Piranesi's figure studies are among the most lively and amusing of all the artist's drawings, and most are surely studies from a life that the artist must have sketched constantly. Often there are no clues regarding setting, and the present sheet is no exception. l

[1]Email to the owner dated 17th November 2016

CONDITION REPORT

Hinge mounted along the upper edge of the sheet to a modern cream mount. There is a small repaired hole to the lower right corner and a tiny repaired tear to the upper right corner. There is some very minor staining to the sheet in places, however the red chalk remains in beautiful, fresh condition with the overall image strong. Sold unframed.

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24

Jan Josefsz. van Goyen

Landscape with a windmill above an arched bridge, on the left a quay wall

Estimate:5,000 - 7,000 USD

☐ No Reserves

DESCRIPTION

Jan Josefsz. van Goyen
(Leiden 1596 - 1656 The Hague)
Landscape with a windmill above an arched bridge, on the left a quay wall

Black chalk and gray wash;
bears numbering in brown ink, upper right: *159*
97 by 159 mm; 3 ⅞ by 6 ¼ in.

PROVENANCE

With Johnson Neale, the album bought on the Continent in the 19th Century;
T. Mark Hovell, F.R.I.C.S., London;
anonymous sale, London, Sotheby's, 3 July 1918, lot 124 (the entire album);
with P. and D. Colnaghi & Co., London;
A.W.M. Mensing, Amsterdam,
his sale, Amsterdam, Mensing/Muller, 27 April 1937, lot 218 (the entire album);
A. Mayer, The Hague and New York;
Dr. Karl Lilienfeld, New York, by 1957 (by whom the album dismembered);
Frederick Mont, New York, by 1964,
thence by descent,
sale, New York, Christie's, 28 January 2020, lot 61

LITERATURE

H.-U. Beck, *Jan van Goyen 1596-1656,* Amsterdam 1972, vol. I, p. 306, no. 847/159

CATALOGUE NOTE

This drawing originates from a sketchbook used by Van Goyen during the course of a journey he made in 1650-51 from his hometown of Leiden to the German border around Nijmegen, Kleve and Arnhem, before returning to Amsterdam and the surrounding area. In common with many Dutch landscape artists of the 17th century, Van Goyen made a number of sketching tours, although he did not stray as far from home as some of his contemporaries and the journey of 1650-51 appears to have been one of the most extensive that he undertook. During his travels, Van Goyen filled several sketchbooks with rapid studies of landscapes such as this, as well as buildings, animals and figures, which he then used as the basis for elements in his oil paintings and also in his more elaborate, finished drawings, composed and executed in the studio. Though hardly mountainous by the standards of some other nations, the hills of the lower Rhine region where this drawing was made must have seemed rather exotic to a native of the polders and canals of Holland. It cannot now be ascertained how many sheets the sketchbook of 1650-51 originally contained. Up to 190 sheets remained in the album at the time of the 1937 sale, but others must have been removed prior to that date, and the counting of the sheets seems in any case not to have been precisely undertaken (at the time of the 1918 sale, Campbell Dodgson, who first published the sketchbook[1], gave the number of sheets as only 179). In any case, those remaining together in 1937 were separated by Dr. Lilienfeld after he acquired them in 1957.

[1]Campbell Dodgson, 'A Dutch Sketch-book of 1650,' *The Burlington Magazine,* vol. 32, 1918, pp. 234-240

CONDITION REPORT

Hinge mounted by the four corners of the sheet to a modern cream mount. Small nicks to the left edge consistent with the sheet having been removed from a small sketchbook (see Provenance). Chalk in fine condition with gray wash relatively well preserved and the overall image strong. Sold in a modern giltwood frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

Property from the Collection of Geoffrey M. and Carol D. Chinn

25

Esaias van de Velde

Farms by a canal

Estimate:8,000 - 12,000 USD

DESCRIPTION

Property from the Collection of Geoffrey M. and Carol D. Chinn

Esaias van de Velde
(Amsterdam 1587 - 1630 The Hague)
Farms by a canal

Black chalk and gray wash, with touches of brown wash;
signed and dated in black chalk, lower left: *E. V. VELDE / 1629*
194 by 314 mm; 7 ¾ by 12 ⅜ in.

PROVENANCE

Sale, London, Christie's, 8 July 1975, lot 129;
sale, New York, Sotheby's, 31 January 2024, lot 139

LITERATURE

G.S. Keyes, *Esaias van den Velde* 1587-1630, Doornspijk 1984, p. 255, cat. no. D129, pl. 240

CATALOGUE NOTE

This understated yet serenely beautiful landscape drawing encapsulates Esaias van de Velde's remarkable abilities as a landscape draughtsman. Despite the brevity of his life, he was a great pioneer, whose stylistic innovations were immensely influential. Although his earliest landscape drawings are mostly in pen and ink, and clearly reflect the influence of Goltzius and the Haarlem mannerists, in 1618-20, Esaias made a series of radically immediate and naturalistic black chalk sketches, which George Keyes described as marking 'a watershed in the history of Dutch draughtsmanship.'[1] During the remaining dozen years of his life he expanded his repertoire to include larger scale drawings such as this, in which a subtle black chalk sketch is worked up with extremely refined grey wash.

Esaias was particularly skilled in making the greatest possible use of the white of his paper within his lighting schemes, and hardly ever resorted to the application of white heightening. When, as here, the drawing remains in an excellent state of preservation, the subtlety of the resultant patterns of light and shade is movingly powerful, somewhat reminiscent of drawings by the first wave of Dutch artists who went to Italy, such as Cornelis Poelenburch, and yet still totally Dutch in vision. The present sheet dates to the penultimate year of Esaias's life, the period when he made around one third of his surviving drawings, and many of his greatest works on paper.

[1] G.S. Keyes, 'Esaias van de Velde and the chalk sketch,' *Nederlands Kunsthistorisch Jaarboek* 38, 1987, p. 140

CONDITION REPORT

Hinged to a paper backing and subsequently hinged to a modern mount. There is evidence of minor surface dirt to the sheet and some discoloration to the extremities from the current mount. Otherwise the drawing remains in fine condition throughout. Sold in a modern frame.

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New York | 05 Feb 2025 | 05:00 PM CET

26

Gerbrand van den Eeckhout

View of the lower Rhine, with the harbour of Arnhem and the Santberg behind

Estimate:25,000 - 35,000 USD

DESCRIPTION

Gerbrand van den Eeckhout
(Amsterdam 1621 - 1674)
View of the lower Rhine, with the harbour of Arnhem and the Santberg behind

Pen and black ink and watercolor, over black chalk
209 by 316 mm; 8 ¼ by 12 ⅜ in.

PROVENANCE

Count Jan Pieter van Suchtelen (1751-1836), St Petersburg (L.2332);
Charles Gasc (1822-after 1869), Spain and Paris (L.544)

CATALOGUE NOTE

The drawings of Gerbrand van den Eeckhout vary greatly in style and technique, in some cases reflecting the influence of Rembrandt, with whom Eeckhout is believed to have studied in the late 1630s, in others not at all. This important landscape, in which the artist has worked up a typically delicate and refined underlying chalk drawing with subtle colored washes and accents of both pen and ink and stronger colour, belongs to a distinct group of landscape drawings by the artist that are among his least Rembrandtesque creations, but also among his most original and impressive.

The view depicted, the port of Arnhem, on the lower Rhine, with the Santberg behind, is one that was extremely popular with the numerous Dutch artists who made the journey to this visually arresting region at the very edge of their country, on the border with Germany. A drawing by Anthonie Waterloo, now in the Hamburg Kunsthalle, shows more or less exactly the same view, though the composition of that drawing extends much further on the right.[1] The same bend in the river, but seen from closer up and without all the foreground elements, appears in other drawings by Eeckhout, including one in the Teylers Museum, Haarlem, signed and dated 1663[2], and another, in which the artist stood slightly further back, in the British Museum.[3] Several other draughtsmen, including Jacob Esselens and perhaps Jan Lievens, also visited the same spot, which was surely an important embarkation point for those travelling by boat further up the Rhine.[4] It has frequently been suggested that Eeckhout and Esselens (and according to some also Lievens) travelled to this area together, around 1649/50, but although they certainly did several times depict the same views, there is no concrete evidence for this joint tour. Lievens, for his part, seems to have been there only much later, around 1664.

Technically, this drawing combines a free, and in places very energetic, chalk underdrawing, similar to that seen in the Lugt Collection drawing of *The City Walls of Delft with the Mill called The Rose*, with a subtle yet daring use of watercolor, a combination of techniques

found in a small number of outstanding drawings by Eeckhout, including several depicting locations in this same region.[5] These include the fine *View of the Rhine near Arnhem,* signed and dated 1661, in the Fitzwilliam Museum, Cambridge.[6]

Eeckhout's landscape drawings, the best of which are, like this one, both technically original and aesthetically satisfying, are extremely rare on the market; the only one that has been sold in modern times is a very small, freely handled drawing of a riverbank, sold in Paris in 2009.[7]

[1]Hamburg, Kunsthalle, inv. 22502

[2]W. Sumowski, *Drawings of the Rembrandt School,* vol. 3, New York 1980, no. 690

[3]Inv. 1848,1125.1; Sumowski, *op. cit.,* no. 691

[4]Edinburgh, National Gallery of Scotland, inv. D.1154 (Esselens); a drawing from the circle of Lievens, in the Lugt Collection (inv. 1016), may indicate that Lievens himself also visitied the same location

[5]Paris, Lugt Collection, Fondation Custodia, inv. 4445; Sumowski, *op. cit.,* no. 670

[6]Inv. PD. 283-1963; Sumowski, *op. cit.,* no. 683

[7]Sale, Paris, Beaussant et Lefèvre, 10 June 2009, lot 9

CONDITION REPORT

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

27

Jan Lievens

Portrait of a man

Estimate:60,000 - 80,000 USD

DESCRIPTION

Jan Lievens
(Leiden 1607 – 1674 Amsterdam)
Portrait of a man

Black chalk;
bears inscription in brown ink to the old backing, lower center:
IL VIS AVEC LANOY.
182 by 152 mm; 8 ⅛ by 6 in. (oval)

PROVENANCE

Petrus Franciscus Gisbertus van Schrel (1716-1778),
his sale, Antwerp, Chambre des Arquebusiers & à celle des Arbâletriers, 7 June 1774, section 'Desseins', lot 30 (as A. Van Dyck "Le Buste d'un Homme âgé, fait au crayon et dans un ovale, avec ces mots au bas: JE VIS AVEC LANOY.");
where acquired by Count Wincenty (Vincent) Potocki (1740-1825), through the intermediary of the Antwerp dealer Van Merle(n) (for 29,- florins);
Possibly by inheritance to Princess Apolonia Helena Massalska (1763-1815),
thence by inheritance through the family of her first husband, Prince Charles-Joseph Antoine de Ligne (1759-1792),
to the Del Marmol family,
thence by descent until,
sale, Namur, Salle des ventes Rops, 25 October 2023, lot 9321 as ("Gravure provenant du château Del Marmol"),
where acquired

CATALOGUE NOTE

The black chalk portrait drawings of Jan Lievens, of which some forty examples survive, are a defining aspect of the artist's drawn work. Rich in personality and wit, and drawn with immense skill, these sheets serve a particular yet evolving function within his *œuvre* and also have no direct parallels in the works of any of his Dutch contemporaries.

Initially, Lievens's portrait drawings were unquestionably inspired by the *Iconography*, the remarkable series of half- and three-quarter-length portrait prints representing leading cultural figures, engraved after black chalk drawings by Anthony van Dyck (1599–1641). Though engraved portraits of illustrious personages were hardly a new idea in the 17th century, Van Dyck took this art form in an original new direction. Many of the drawings that he made for this series, including the celebrated group currently and formerly at Chatsworth[1], are drawn with a dynamism of handling and characterisation that has no obvious precedents among works of this type, and much the same can be said of the widely circulated and highly influential prints that were based on these drawings. Jan Lievens was himself the subject of one such print, based on a lost portrait made when Van Dyck encountered the up-and-coming young Dutchman in The Hague in the winter of 1631–32.[2]

Following his time working in Van Dyck's London studio from 1632 to 1635, Lievens settled in Antwerp, where he made several very Van Dyckian portrait drawings, chiefly of the members of the apparently rather unruly circle of artists that he frequented, which included Adriaen Brouwer (1605-1638), Daniël Seghers (1590–1661) and Jan Davidsz. de Heem (1606–1684).[3]

For a decade or so following Lievens's move to Amsterdam in 1644, he continued to make these black chalk portrait drawings, but the works from this somewhat later period are a little different, both in technical approach and in terms of their sitters. In Amsterdam, fellow artists no longer provided Lievens with his subjects: instead he drew portraits of

philosophers, such as René Descartes (1596–1650); literary and theatrical figures, including Joost van den Vondel (1587–1679) and Jan Vos (1610–1667); clerics, such as Caspar Streso (1603–1664); and civic dignitaries, such as Andries de Graeff (1611–1678).[4] Although the subject of this newly discovered addition to the *corpus* of Lievens's black chalk portraits has not so far been conclusively identified, he must have been just such a distinguished figure in Amsterdam life.[5] Stylistically, although the drawing was considered to be by Van Dyck when it was first recorded in the 18th century, it is evidently by Lievens, and indeed seems less similar in handling to the artist's early, Van Dyckian portrait drawings than to those from the period following his return to Amsterdam.

A distinctive aspect of this newly discovered drawing is its oval format, something otherwise unknown among Lievens's portrait drawings. One might wonder if the sheet were not perhaps cut down from rectangular format, were it not for the traces of what appear to be framing lines in one or two places around the edges, and also the unusual band of paper around the edge of the image, bearing the enigmatic inscription: *IL VIS AVEC LANOY.* Though not part of the main sheet that bears the portrait image, the inscribed border may well have been present since the drawing was made, not least because the first part of the inscription would appear to be the letters *IL,* which are, of course, the initials with which Lievens typically signed his portrait drawings.

What the rest of the inscription means remains, however, unclear: the most likely explanation is that it indicates the drawing is a portrait of a person named 'Lanoy' – perhaps a member of the illustrious Lannoy family from Flanders – but in the absence of any more information, this association remains speculative.

What is, however, clear is that this is an excellent, insightful portrait drawing of a distinguished gentleman with an extremely expressive face, at once humorous and acerbic. Equally incontrovertible is the fact that only two significant portrait drawings by Jan Lievens have appeared on the market in the last four decades or so: the fine sheet, recently gifted to the Frick Collection, which Elizabeth and Jean-Maire Eveillard acquired at the 2016 sale of the A. Alfred Taubman Collection[7], and the important 1652 portrait of Admiral Maerten Harpertsz. Tromp (1598-1653), which emerged in a small sale in Massachusetts in 2020.[8]

[1]See, most recently, *Dürer to Van Dyck, Drawings from Chatsworth House,* exh cat., Edinburgh, National Galleries of Scotland, 2024-25, cats. 10-13

[2]Engraved by Lucas Vorsterman; see *The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700.* (*Anthony van Dyck*, Simon Turner, author), Rotterdam, 1996-, no. 72

[3]Paris, Fondation Custodia, inv. 1203; London, British Museum, inv. nos. Gg,2,233 and 1895,0915.119: see *Jan Lievens: a Dutch Master Rediscovered,* exh. cat., Washington, DC, National Gallery of Art, Milwaukee Art Museum, and Amsterdam, Museum Het Rembrandthuis, 2008-9, cat. 102 and p. 63, fig. 10

[4]Respectively: Groningen, Museum voor Stad en Lande, inv. no. 1931-173; The original drawing is not known, only the print, by Lievens himself, that is based on it (Hollstein 21); Frankfurt am Main, Städel Museum, inv. no. 836; Paris, Frits Lugt Collection, Fondation Custodia, inv. no. 3461; Haarlem, Teylers Museum, portfolio P6; see *Jan Lievens: a Dutch Master Rediscovered*, exh. cat. *op. cit.,* cats. 112, 85, 118, 113, 117

[5]Leonore van Sloten has suggested that the sitter might be the Leiden University scholar Daniel Heinsius, whose lost portrait Lievens drew in 1639, but the facial similarities do not seem conclusive; see *Jan Lievens: a Dutch Master Rediscovered*, exh. cat. *op. cit.,* cat. 79

[6]Sale, New York, Sotheby's, 27 January 2016, lot 25

[7]Sale, Marion Antique Auctions, Marion, Massachusetts, 10 October 2020, lot 389; see G. Rubinstein, 'Commemorating a Hero: Jan Lievens's Rediscovered Portrait Drawing of Admiral Tromp,' in *Master Drawings*, vol. LX, no. 1, Spring 2022, pp. 58-62

CONDITION REPORT

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

28

Paulus Potter

Landscape with Herders and their Animals at rest

Estimate:100,000 - 150,000 USD

DESCRIPTION

Paulus Potter
(Enkhuizen 1625 – 1654 Amsterdam)
Landscape with Herders and their Animals at rest

Brush and grey wash on vellum
Signed and dated, lower right: *Paulus Potter inv: 1649*
426 by 530 mm; 16 ¾ by 20 ⅞ in.

CONDITION REPORT

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

29

Anthonie van Borssom

Rural landscape with two cows before a church, possibly Diemen

Estimate:20,000 - 30,000 USD

DESCRIPTION

Anthonie van Borssom
(Amsterdam 1630 - 1677)
Rural landscape with two cows before a church, possibly Diemen

Pen and brown ink and gray wash, over indications in black chalk, within brown ink framing lines;
bears inscription in pencil, *recto*, lower right: *fm* or *sm*; *verso*: *A van Borssum / Coll. a. g. de Visser, Amsterdam / (Kat. No. 44) / Mai 1881 / A g / Village de Diemen*; bears numbering, lower left: *5346*
156 by 242 mm; 6 ⅛ by 9 ½ in.

PROVENANCE

A.G. de Visser, The Hague (according to pencil inscription, *verso*, described in C.G. Boerner catalogue as in the hand of A. von Lanna),
possibly in one of his sales, Amsterdam, May 1881, lot 44 (according to pencil inscription, *verso*);
Baron Adalbert, Freiherr von Lanna (1836-1909), Prague (L.2773, with possibly associated pencil numbering: *48* (deleted)),
his sale, Stuttgart, Gutekunst, 6-11 May 1910, lot 111 (35 Mark to 'Stroefer');
Th. Ströfer;
Ernst Jürgen Otto, Celle (according to C.G. Boerner catalogue);
with C.G. Boerner, Düsseldorf (*Neue Lagerliste* 34, cat. 17), 1962

CATALOGUE NOTE

Despite its illustrious provenance, this rare, atmospheric landscape by Anthonie van Borssom has apparently remained unpublished, perhaps because it seems never to have been reproduced. It is, though, a fine, well-preserved example of the artist's typical, atmospheric landscape drawings, and the attribution to Borssom has kindly been confirmed by Alice Davies, on the basis of a photograph.

Borssom is thought to have been a pupil of Rembrandt during the second half of the 1640s, but the majority of his works show relatively little stylistic debt to the master. Here, though, the subject and atmosphere are certainly reminiscent of some of the drawings that Rembrandt made during his famous walks around the outskirts of Amsterdam during the 1640s and '50s. The view itself has traditionally been identified as the church at Diemen, a village drawn many times by Rembrandt, and although the identification is not entirely certain, it is also not impossible. Diemen lies just outside the modern-day Amsterdam ring road, to the southeast of the city.

Borssom was an extremely original landscape draughtsman, whose sparing style and great sense of atmosphere in some ways parallels what we see in the drawings of Rembrandt, but is also unmistakably individual. The most comparable to the present work among the artist's other known drawings is the *Watermeadows with Cattle, on the Outskirts of a Town,* in the collection at Christ Church, Oxford.[1] In that drawing, both the subject-matter and the handling are extremely similar to what we see here, and originally there may even have been a topographical association. In the Christ Church drawing, when Borssom made his first, light sketch in chalk to serve as the underdrawing for his pen and wash, he actually included a background with a tall church among trees, very much as in this drawing, but decided in the end to leave it out.

Although no connection can apparently be made between this drawing and any of the artist's surviving

paintings, it is interesting to note that two of the most similar in mood to this of Borssom's other drawings are both among the very small number of drawings by the artist for which such a link can be established. The first of these is the immensely atmospheric *Winter Landscape with Skaters*, in the Maida and George Abrams Collection at the Fogg Museum, Harvard University[2], and the second is the splendid, *Broad River Landscape with boats,* in the Peck Collection at the Ackland Art Museum, Chapel Hill, North Carolina.[3]

Rembrandtesque landscape drawings by Borssom like this one are extremely rare on the market. In addition to the Peck Collection drawing, sold in 2000 for a record price for the artist[4], the only remotely comparable sheets to have come to market in several decades are the two that appeared, by coincidence, in the same London sale in 2012.[5]

[1]A.I. Davies, *The Drawings of Anthonie van Borssom,* Doornspijk 2014, p. 32, cat. 3

[2]Harvard University Art Museums, inv 2011.515; Davies, *op. cit.,* cat. 110

[3]Inv. 2017.1.10; Davies, *op. cit.,* cat. 75

[4]Sale, New York, Sotheby's, 26 January 2000, lot 30

[5]Sale, London, Sotheby's, 4 July 2012, lots 101 & 103

CONDITION REPORT

The sheet is window mounted with japan paper. The media is well preserved. The paper is lightly discoloured with evidence of light foxing. Possibly a surface scratch near the horizon on the right. There are areas of thinning on the left edge and top right corner.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

30

Jacob van Strij

Winter landscape with a farm by a river

Estimate:8,000 - 12,000 USD

DESCRIPTION

Jacob van Strij
(Dordrecht 1756 - 1815)
Winter landscape with a farm by a river

Pen and brown ink and watercolor over pencil, heightened with gouache;
signed in brown ink, lower left: *J: van Strij.*
241 by 374 mm; 9 ½ by 14 ¾ in.

PROVENANCE

Probably Alexander Emil Posonyi (1839-1899), Vienna (L.159 partly cut);
bears unidentified collector's mark, lower left (L.2508);
sale, Amsterdam, Sotheby's, 14 November 1983, lot 100,
where acquired by the late owner,
thence by descent

EXHIBITION

Amsterdam, Rijksmuseum, *On Country Roads and Fields, the depiction of the 18th- and 19th-century landscape*, 1997-98, (catalogue by Robert-Jan te Rijdt et al), no. 21

CATALOGUE NOTE

Along with his elder brother, Abraham (1753-1826), Jacob van Strij was a key figure in the flourishing Dordrecht art world of the late 18th and early 19th century. In many cases, the paintings of the Van Strijs strongly reflect the influence of their illustrious fellow Dordrecht artist, Aelbert Cuyp (1620-1691), but in the field of drawings, Jacob van Strij's landscapes, and in particular his occasional splendid winter scenes, are more indebted to other masters of the 17th century.

As the late Robert-Jan te Rijdt so eloquently described in his 1997 Rijksmuseum catalogue entry for this exceptional watercolor (see *Exhibited*), by the time Van Strij made his drawing, around 1790-1800, the prevailing taste for landscape drawings had changed rather radically from the time of Cuyp, a century and a half earlier, as had the function that these drawings usually served. Whereas most of Cuyp's surviving landscape drawings are spontaneous on-the-spot sketches, often later used as the basis for motifs in paintings, Van Strij usually made far more complete and finished drawings like this one, worked up in watercolor and fully signed, works that were presumably made for sale as independent compositions, rarely if ever connected with paintings by the artist.

Although Cuyp frequently did incorporate a limited amount of delicate watercolor within his more elaborate landscape drawings, the very pictorial use of color that we see in the present drawing is rare in the work of Van Strij's 17th-century precursors. Only in the drawings of Allart van Everdingen and Anthonie van Borssom do we find significant numbers of finished, signed watercolor landscapes, and indeed there are strong stylistic parallels between Van Strij's watercolors and those of Van Borssom in particular.

The present watercolor also harks back to 17th-century Dutch art in terms of its subject: by the late 18th century, depictions of winter scenes had become relatively rare, and those artists who did paint or draw these scenes usually did so in the context of pairs or sets of

contrasting drawings depicting Summer and Winter, the Four Seasons, or the Twelve Months. In that context, though, artists usually stressed the hibernal subject-matter by incorporating sports and activities associated with the season, which we do not see here. Like another, rare winter landscape by the artist, in Weimar, this outstanding watercolor is fundamentally an exercise in delicate lighting and serene atmosphere.[1]

[1]Weimar, Kunstsammlungen zu Weimer, inv.nr. KK 5468; see *In helder licht. Abraham en Jacob van Strij,* exh. cat., Dordrecht, Dordrechts Museum, and Enschede, Rijksmuseum Twenthe, 2000, p. 186, fig. 271

CONDITION REPORT

Hinged to a modern cream mount. Some minor scattered foxing. An old repaired hole to the right half of the upper edge. Very slight toning to the sheet. Otherwise in very good condition throughout. Sold in a modern wooden frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

31

Jacob de Wit

Putti playing around a herm

Estimate:20,000 - 30,000 USD

DESCRIPTION

Jacob de Wit
(Amsterdam 1695 - 1754)
Putti playing around a herm

Pen and black ink and brown and gray wash, heightened with white, over red chalk;
signed in brown ink, lower left: *Jdwit F. invt,* and inscribed, *verso*: *Schoorsteen Stuckie voor d Heer ... Hagelis / 1732 geschildert 17..*
267 by 164 mm; 10 ½ by 6 ½ in.

PROVENANCE

Sir Charles Greville (L.549),
thence by descent to his nephew George Guy, 4th Earl of Warwick (L.2600);
sale, London, Christie's, 20-21 May 1896, lot 102;
Kurt Meissner, Zurich;
Jacobus A. Klaver, Amsterdam (bears his mark, not in Lugt, on the backing),
his sale, Amsterdam, Sotheby Mak van Waay, 10 May 1994, lot 108;
sale, New York, Sotheby's, 30 January 2019, lot 116

EXHIBITION

Amsterdam, Rijksmuseum, *Tekeningen van Oude Meesters, De Verzameling Jacobus A. Klaver,* 1993, cat. no. 107;
Boston, St. Botolph Club, *A Selection of Dutch 18th Century Drawings and Watercolors from the Gordon Collection*, 2003, no. 18

CATALOGUE NOTE

This drawing, surely a decorative design for a chimneypiece and executed in an elaborate combination of pen and ink, wash, red chalk and white heightening, is one of the most highly refined sheets by De Wit to appear on the market in recent times and is a striking example of the artist's virtuosity as a draughtsman. Though De Wit's drawings do appear with some regularity on the open market (see lots 113 and 114), the present sheet is a particularly fine example due, in part, to its high degree of finish, created through De Wit's almost sculptural use of the media, coupled with its superb condition. As mentioned in the 1994 catalogue entry (see *Provenance*) the *verso* of this drawing, like many others by De Wit, bears an inscription noting for which commission it was made. The patron, mentioned in this inscription, appears to have been the wealthy art collector Bernardus Hagelis (1680-1761), whose extensive art collection was sold in Amsterdam in the year after his death.[1] Robert-Jan te Rijdt has kindly informed us that Hagelis is recorded as having bought his house at Keizersgracht 223 in Amsterdam in December 1731, and the present drawing must surely therefore be the design for a painting, commissioned by Hagelis from De Wit to decorate his new house.

A comparable red chalk drawing by de Wit, similarly depicting *Putti decorating a Herm with Garlands*,[2] is today in the collection of The Metropolitan Museum of Art, New York, however in spite of the highly comparable subject matter, Guus van den Hout dates this drawing to significantly earlier in de Wit's career, circa 1715.

1. See Hagelis sale, Amsterdam, 8 March 1762

2. New York, The Metropolitan Museum of Art, inv. no. 1971.513.36

CONDITION REPORT

Window mounted on a modern paper backing, which has subsequently been hinged along the left edge to a modern mount. There is some very minor discoloration to the sheet, however the extraordinary combination of media employed by the artist, all remain in very fine condition throughout. Sold in a modern giltwood frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

Property from a Private Collection

32

François Boucher

Figures on the March

Estimate:25,000 - 35,000 USD

☐ No Reserves

DESCRIPTION

Property from a Private Collection

François Boucher
(Paris 1703 - 1770)
Figures on the March

Black and white chalk on light brown paper;
signed or inscribed in pen and brown ink lower right: *f. Boucher*
306 by 413 mm; 12 by 16 ¼ in.

PROVENANCE

Jean-Baptiste Glomy, his mount (L.1119);
Possibly Hubert Robert (1733-1808),
his posthumous sale, Paris, 5 April ff. 1809, probably part of lot 230, *'Six autres Etude et Marches d'animaux, style de Benedette';*
Paris, Galerie Charles et André Bailly, *Dessins et Tableaux: Maîtres anciens et modernes,* 1988, pp. 12-13, reproduced;
Private collection, France;
sale, London, Christie's, 2 July 1991, lot 329;
sale, London, Sotheby's, 5 July 2023, lot 31

EXHIBITION

Munich, Bernheimer Fine Old Masters, *The Pfeiffer Collection of Old Master Drawings,* 2001, p. 44, p. 45 reproduced (as *A Mother and Child with Countryfolk*);
New York, The Frick Collection and Forth Worth, The Kimbell Museum of Art, *The Drawings of François Boucher,* 2003-4, pp. 146-7, 238 and 248, no. 52, reproduced (catalogue and entry by Alastair Laing)

CONDITION REPORT

Laid down on a Jean-Baptiste Glomy mount. Overall in very good condition. A slight crease running along the lower margin. A few tiny fox marks located in the upper left section. Otherwise chalk is strong and vibrant throughout.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

33

Giovanni Battista Tiepolo

A sheet of studies of three heads of satyrs and the head of a Bacchus

Estimate:15,000 - 20,000 USD

DESCRIPTION

Giovanni Battista Tiepolo
(Venice 1696 - 1770 Madrid)
A sheet of studies of three heads of satyrs and the head of a Bacchus

Pen and brown ink and wash over black chalk
229 by 135 mm; 9 by 5 ⅜ in.

PROVENANCE

Sale, London, Sotheby's, 4 July 2012, lot 46;
sale, London, Christie's, 6 July 2021, lot 14;
With Stephen Ongpin Fine Art, London

LITERATURE

S. Ongpin, *Master Draughtsmen of the Venetian Settecento: Drawings by Giovanni Battista and Giovanni Domenico Tiepolo*, London 2017, no. 2, reproduced

CATALOGUE NOTE

Wonderfully vibrant and animated, this sheet of studies, executed in pen and ink and wash, perfectly demonstrates Tiepolo's skill as a draughtsman.

Here Tiepolo has put together, in an elegant *mise en page,* an ensemble cast of expressive heads, including satyrs and the head of a Bacchus. The vibrant effect of his penwork and the dexterous use of light and shade suggest that this, like many of Tiepolo's virtuoso drawings, was executed for its own sake and quite possibly for his amusement. These sheets are quite rare: in fact Giovanni Battista seems to have been much more inclined to draw single heads than composite studies such as this one.

Other comparable drawings include: *Four Masks and a Swag of Fruit* in the Morgan Library & Museum, New York and *A man wearing a fanciful plumed hat, an oriental, a young boy and a man with a ruff and tall hat*, sold in these Rooms in 2012.[1]

[1]Respectively: Morgan Library & Museum, New York, inv.no. 1997.45; and sale, New York, Sotheby's, 25 January 2012, lot 95

CONDITION REPORT

Hinged to the mount at the upper margin. Light brown staining throughout. A minor repair above the head located centre right (mainly visible from the verso). A small grey stain at the lower margin in the centre. Overall the media is strong and vibrant throughout.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

34

Giuseppe Bernardino Bison

Pair of oval capriccio landscapes with figures by a lake, one with a bridge and buildings, the other with straw huts near the shore and both with boats

Estimate:10,000 - 15,000 USD

DESCRIPTION

Giuseppe Bernardino Bison
(Palmanova nel Friuli 1762 - 1844 Milan)
Pair of oval capriccio landscapes with figures by a lake, one with a bridge and buildings, the other with straw huts near the shore and both with boats

Both tempera on card
200 by 229 mm; 7 ⅞ by 9 in.

(2)

PROVENANCE

Sale, Milan, Porro & Co, 6 June 2006, lot 154;
sale, New York, Sotheby's, 27 January 2010, lot 97

CATALOGUE NOTE

These two *capricci* are typical of Bison. His drawings of this type, which must have been made for sale as independent works, are often executed - as in this case - on card, but are generally rectangular in shape, rather than oval. The evidence of the original drawn borders shows, however, that this pair were always oval in form. Bison seems always to have prepared his card support with a colored ground to smooth the surface, and after finishing the composition drew framing lines of about a centimeter in width around the edges, just as we see here.[1]

[1]F. Magani, *Giuseppe Bernardino Bison,* Soncino 1993, p. 82, no. 18

CONDITION REPORT

Both laid down on card. Both in good condition - colours strong and fresh. Some minor losses to the surface in certain areas, barely noticeable.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

35

Charles Etienne le Guay

Portrait of a young woman

Estimate:10,000 - 15,000 USD

DESCRIPTION

Charles Etienne le Guay
(Sèvres 1762 - 1846 Paris)
Portrait of a young woman

Charcoal and stumping;
signed in pencil, lower right: *CE Le Guay*
491 by 384 mm; 19 ⅜ by 15 ⅛ in.

PROVENANCE

The artist's studio,
thence by descent;
with Artemis Fine Arts Sarl, Paris, by 2003,
where acquired by the present owner

CATALOGUE NOTE

Charles Etienne le Guay was an artist whose versatility as a draughtsman has resulted in his surviving graphic *oeuvre* being broad and, at times, relatively undefined. He was most highly regarded during his lifetime for his refined portrait drawings, typically executed with great precision in black chalk with abundant stumping; a characteristic example, highly comparable to the present work though less ambitious in scale, was previously on the New York art market.[1] This technique was clearly adapted from and indebted to his training as a miniaturist, an art form at which he also clearly excelled, as is evident from the exquisite *Portrait of a Lady*, recently sold from the celebrated Pohl-Ströher collection.[2]

[1]Sale, New York, Christie's, 30 January 2018, lot 91

[2]Sale, London, Sotheby's, *The Pohl-Ströher Collection of Portrait Miniatures Part II*, 4 July 2019, lot 135

CONDITION REPORT

The sheet is laid down to an old decorative card backing. There is some minor scattered foxing to the sheet and some minor areas of surface dirt. There is a small, repaired hole to the lower right corner. The charcoal remains very well preserved throughout with the overall image very strong. Sold in an Empire giltwood frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

36

Jules Léopold Boilly

Portrait of a hunter and his dog

Estimate:8,000 - 12,000 USD

DESCRIPTION

Julien-Léopold Boilly, called Jules Boilly
(Paris 1796 - 1874)
Portrait of a hunter and his dog

Pastel and black chalk;
signed and dated on the dog's collar: *Jul. Boilly / 1819*
and inscribed on the etiquette of the old frame: *Jules BOILLY / Portrait de L. BOILLY Peintre*
755 by 466 mm; 29¾ by 18 ⅜ in.

PROVENANCE

Sale, Paris, Hôtel Drouot, *Vente de dessins anciens des écoles française & hollandaise*, 17 May 1907, lot 4 (as *Portrait de Louis Boilly, peintre*);
Private Collection, France

LITERATURE

P. Marmottan, *Le peintre Louis Boilly (1761-1845),* Paris 1913, p. 216

CATALOGUE NOTE

In this large and beautifully preserved pastel, an elegant-looking hunter is depicted walking through woodland, holding in his left hand his gun while his right hand rests on a powder flask. He wears an exquisitely rendered, large *chapeau de paille de forme tromblon*, as the 1907 sale catalogue records (see *Provenance*). His chocolate-brown hunting jacket contrasts smartly with his chamois-colored moleskin trousers and leather leggings, and is further complemented by the natty blue, red, and white silk scarf, tied loosely around his neck. The sartorial details of his dress, stylish and swagger, suggest that this is very much a 'fancy' picture. The hunter appears as though he has just spotted his quarry beyond the picture plane and his equally impeccable gundog stares at his master, in readiness for action.

The sitter has traditionally been identified as the artist's father, Louis-Léopold Boilly (1761-1845), painter of manners and morals at the turn of the nineteenth century. Paul Marmottan, art historian and collector of Boilly, first published the drawing as *Portrait de Louis Boilly, peintre* in his 1913 monograph on the artist (see *Literature*).

Despite the physiognomy of the subject being similar to recorded portraits of him, Louis Boilly was not a sportsman. He was famously near-sighted and is generally portrayed wearing spectacles. It is more likely that his son, Jules, has simply made a stylish picture of a hunter "*en costume de chasseur",* as the 1907 sale catalogue describes it, with his English springer spaniel, reflecting the Anglophile taste of the time, rather than an imaginary portrait of his father on a shoot. Brilliantly rendered in pastel and of great scale, this elegant portrait of a sportsman with his dog is the masterpiece of the young Julien-Léopold Boilly.

CONDITION REPORT

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

Property From The Louis-Dreyfus Family Collections

37

Adolph von Menzel

On the Mountainside

Estimate:30,000 - 50,000 USD

DESCRIPTION

Property From The Louis-Dreyfus Family Collections

Adolph von Menzel
(Breslau 1815 - 1905 Berlin)
On the Mountainside

Pencil, with stumping;
signed with the artist's initials in pencil, lower center: *A.M.*
inscribed and numbered in blue chalk on the backing board: *Dr. Wolfson / Hamburg / 806*
247 by 327 mm; 9 ¾ by 13 ¼ in.

Executed c.1872-1874

PROVENANCE

Dr. Albert Martin Wolffson, Hamburg, by 1905,
thence by descent to his widow, Helene Marie Wolffson, Hamburg, in 1913,
thence by descent to her daughter, Elsa Helene Cohen,
by whom sold to Hildebrand Gurlitt, Hamburg, in 1938;
with Wilhelm Grosshennig, Kunstausstellung Gerstenberger, Chemnitz, *Adolph Menzel 1815-1905*, 1939, no. 25,
where acquired by a private collector,
thence by descent to a private collection, Baden-Württemberg;
sold in agreement with the heirs of Elsa Helene Cohen, Berlin, Villa Grisebach, 1 June 2016, lot 208,
William Louis-Dreyfus, Mount Kisco, New York (acquired from the above in 2016),
The Louis-Dreyfus Family Collections (by descent from the above in 2016)

EXHIBITION

Berlin, Königliche National-Galerie, *Ausstellung von Werken Adolph von Menzel*, 1905, no. 5426 ('Am Bergeshang');
Stockholm, Liljevalchs Konsthall, *Nyare Tysk Konst*, 1922, no. 496 ('Hydda i bergen');
Hamburg, Le Claire Kunst, *'A World caught with the eye and held by the pencil': Drawings by Adolph Menzel*, 2019, Stephen Ongpin Fine Art, no. 17

CATALOGUE NOTE

"In this small village there is probably not a single corner, no old brown wooden hut, no well, no picturesque fence, no stubborn gnarled tree that this inveterate observer and untiring, fervent creator has not studied and drawn."

Such was the recollection of Agathe Herrmann, the daughter of one of Menzel's patrons, when describing the artist's time in the Austrian spa town of Bad Hofgastein, in the Gastein Valley, south of Salzburg. Menzel visited the picturesque alpine town on at least four occasions in 1872, 1873, 1874 and 1879 as the guest of Magnus Herrmann and it is likely to have been on one of these visits that this large and beautifully preserved sheet was drawn.

The rarity of Menzel's landscape drawings cannot be overstated and although the Kupferstichkabinett, Berlin, houses a rich collection, including such works as *Katholische Pfarrkirche St. Martin in Jauer von Nordosten*[1] and the masterful *The Schafgraben Flooded*[2], when one looks for comparable drawings that have been on the global art market in the last two decades only the artist's *Stadtansicht, Hinterhof in Berlin*[3], can be justly compared to the present work.

[1]Berlin, Kupferstichkabinett, inv. no. SZ Menzel N 1134

[2]See P. Betthausen *et al*, *Adolph Menzel 1815-1905: Master Drawings from East Berlin*, exhib. cat., New York, The Frick Collection *et al.*, 1990-91, p. 59, no. 2, p. 57, reproduced

[3]Sale, Bern, Galerie Kornfeld, 6 June 2008, lot 23 (130,000 CHF)

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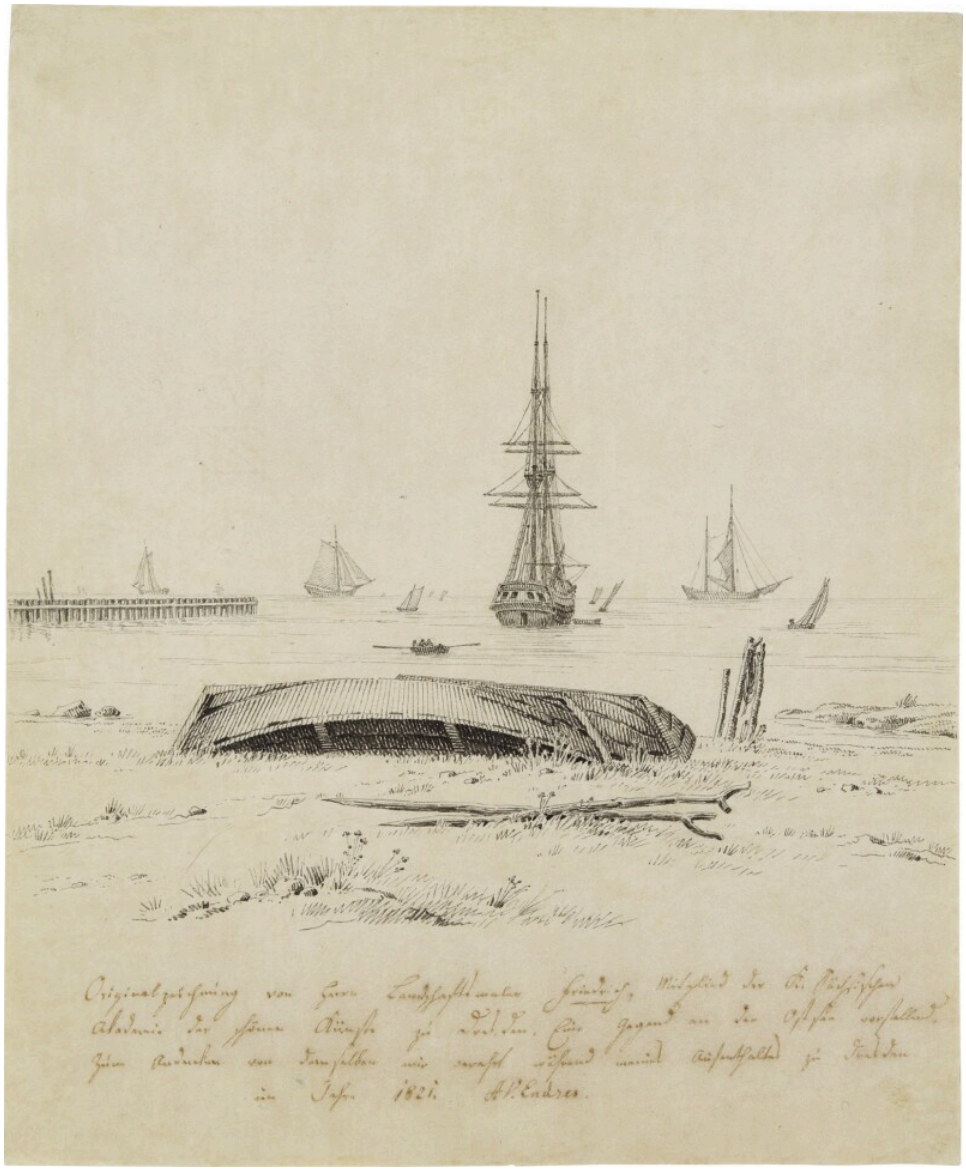
Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET



Property from a European Noble Collection

38

Caspar David Friedrich

The beach at Wieck near Greifswald, circa 1815-21

Estimate:250,000 - 350,000 USD

DESCRIPTION

Property from a European Noble Collection

Caspar David Friedrich
(Greifswald 1774 - 1840 Dresden)
The beach at Wieck near Greifswald, circa 1815-21

Pen and black ink;
inscribed below the image, in brown ink, by A.V. Endres: *Originalzeichnung von Herrn Landschaftsmaler Friedrich, Mitglied der K. Sächsischen Akademie der schönen Künste zu Dresden. Eine Gegend an der Ostsee verstellend. Zum Andenken von demselben mir verehrt während meines Aufenthaltes zu Dresden im Jahre 1821. A.V. Endres.*
218 by 179 mm; 8 ⅝ by 7 ⅜ in.

PROVENANCE

A.V. Endres, drawing teacher of Count Erwein Schönborn-Wiesentheid,
Count Erwein Schönborn-Wiesentheid,
Count Arthur Schönborn-Wiesentheid,
thence by descent;
Private collection Austria

EXHIBITION

Essen, Museum Folkwang, and Hamburg, Hamburger Kunsthalle, *Caspar David Friedrich. Die Erfindung der Romantik*, 2006-7, p. 368
Madrid, Fundación Juan March, *Caspar David Friedrich – The Art of Drawing*, 2009-10, no.59
Vienna, Albertina, *Welten der Romantik,* 2015-16, no.88

LITERATURE

C. Grummt, *Caspar David Friedrich, Die Zeichnungen,* Munich 2011, pp. 761-62, no. 833, reproduced

CONDITION REPORT

Hinge mounted in two places along the upper edge to a card backing. Some light toning to the paper and some minor bucking and evidence of some old creases to the sheet. The sheet has been sensitively cleaned at some point and the ink inscription is slightly sunk. The original black ink of the drawing remains extremely strong and fresh throughout with the overall image very legible. Sold in a modern dark wood style frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

Property From The Louis-Dreyfus Family Collections

39

Adolph von Menzel

Study of a Woman's Right Hand

Estimate:12,000 - 18,000 USD

DESCRIPTION

Property From The Louis-Dreyfus Family Collections

Adolph von Menzel
(Breslau 1815 - 1905 Berlin)
Study of a Woman's Right Hand

Pastel and charcoal on brown paper;
inscribed by Guido Josef Kern in brown ink on the backing board: *Dieses Handstudie gehört zur Gruppe des farbigen / Studien nach männlichen und weiblichen Händen / die en dem von Hugo von Tschudi, Schwedeler- Meyer / und mir herausgegebenes Menzel - Werk (Bruckmann / München 1905) abgebildet sind. Beim Erscheinen des / Werkes war die vorliegende Studie noch nicht bekannt. / Sie ist einer der besten dieser Gattung. Enstanden ist / die Studie nach meiner Ansicht sie das Zeit von 1860-1870. / (Auf Wunsch niedergeschreiben). Profes. G. J. Kern / Berlin, d. 10. Mai 1928*
176 by 243 mm; 7 by 9 ⅝ in.

Executed c.1850

PROVENANCE

Guido Josef Kern, Berlin, by 1928,
his wife, Franziska Kern, Berlin, in 1929;
Alexander Prentzel, Berlin,
his anonymous sale, Berlin, Hans W. Lange, 8 May 1942, lot 90;
Private collection, North Rhine-Westphalia;
sale, Berlin, Villa Grisebach, 26 May 2006, lot 3;
William Louis-Dreyfus, Mount Kisco, New York (acquired from the above in 2006),
The Louis-Dreyfus Family Collections (by descent from the above in 2016)

EXHIBITION

Berlin, Verein Berliner Künstler, *Hundert Jahre Berliner Kunst*, 1929, no. 995;
Munich, Galerie Caspari, *Adolph von Menzel 1815-1905: Ölgemälde, Gouachen, Pastelle, Aquarelle und Zeichnungen*, 1932, no. 26;
Hamburg, Le Claire Kunst, *'A World caught with the eye and held by the pencil': Drawings by Adolph Menzel*, 2019, Stephen Ongpin Fine Art, no. 9

CATALOGUE NOTE

Though this elegant and finely preserved pastel study by Menzel remains unconnected to any finished work by the artist, it has been dated on stylistic grounds to *circa* 1850 by Marie Ursula Riemann-Reyher. As noted by Susanne von Falkenhausen, "Menzel used pastels for sketches or studies during the 1840s and 1850s, but mostly restricted himself to a limited range of colors. Later, the carpenter's pencil replaced pastels for such work."[1]

The first recorded owner of this pastel sketch was the German art historian, curator and artist Guido Josef Kern (1878-1953), who was one of the authors of the monumental catalogue of Menzel's paintings, watercolors, gouaches and pastels, published in 1905. Kern's extensive inscription on the old backing board reads: "This hand study belongs to the group of colored studies of male and female hands, which are reproduced in the Menzel-Catalogue (Bruckmann Munich 1905) edited by Hugo von Tschudi, Schwedeler-Meyer and myself. At the time of publication of the work, the present study was not yet known. This is one of the best of this type. The study was produced, in my opinion, in the period 1860-1870. (Written down on request). Professor G. J. Kern. Berlin, May 10, 1928."

1.*Prints and Drawings by Adolph Menzel: A Selection from the collections of the museums of West Berlin*, exhib. cat., Cambridge, The Fitzwilliam Museum, 1984, p.65

CONDITION REPORT

Hinged along the upper and lower edges to a modern decorative mount. Some very minor buckling to the paper in places. Otherwise in good condition with the pastel fresh and strong. Sold in a modern giltwood frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

Property From The Louis-Dreyfus Family Collections

40

Adolph von Menzel

An Old Man with His Head Turned Away

Estimate:30,000 - 50,000 USD

DESCRIPTION

Property From The Louis-Dreyfus Family Collections

Adolph von Menzel
(Breslau 1815 - 1905 Berlin)
An Old Man with His Head Turned Away

Carpenter's pencil with stumping;
signed with initials and dated, lower right: *A.M. / 89.*
206 by 128 mm; 8 ⅛ by 5 in.

Executed in 1889

PROVENANCE

Moritz Edler von Kuffner, Vienna,
thence by descent to his son, Stephan von Kuffner,
thence by descent to Vera von Kuffner Eberstadt, New York,
her sale and others, London, Sotheby's, 8 July 2015, lot 161;
William Louis-Dreyfus, Mount Kisco, New York (acquired from the above in 2015),
The Louis-Dreyfus Family Collections (by descent from the above in 2016)

EXHIBITION

Hamburg, Le Claire Kunst, *'A World caught with the eye and held by the pencil': Drawings by Adolph Menzel*, 2019, Stephen Ongpin Fine Art, no. 33

CATALOGUE NOTE

The present work, portraying the head of an old man turned away, is a highly emotive example of Menzel's virtuosity as a draughtsman, demonstrating the artist's ability to couple crisp, bold lines with the soft, delicate effects created through the technique of stumping. These contrasting styles of handling allowed the artist, when necessary, to combine high levels of detail alongside the softer, more delicate textures required for the modelling of facial features or items of clothing. Menzel captures in this drawing the weary facial profile of an elderly man whilst simultaneously imbuing the work with immense emotional depth, creating through his subject's unkempt hair and weather-beaten brow, a strong sense of pathos.

The present sheet once formed part of the exceptional collection of drawings by Adolph Menzel assembled by the Viennese industrialist and brewer Moritz Edler von Kuffner (1854-1939) (see *Provenance*). In May 1938, shortly after the Anschluss, thirteen Menzel drawings from the Kuffner collection were requested by the Albertina in Vienna, which sought to prevent their export by the family. In July of the same year, however, twelve of the thirteen Menzel drawings were returned to the family by the Albertina. Shortly thereafter the Kuffner family emigrated to Zurich, where Moritz died the following year.

CONDITION REPORT

The sheet is not laid down, but hinge mounted to a modern decorative mount. The medium is strong, and this work is in good, fresh condition. Presented in a dark wood frame, the edges of the sheet visible and not covered by the mat.

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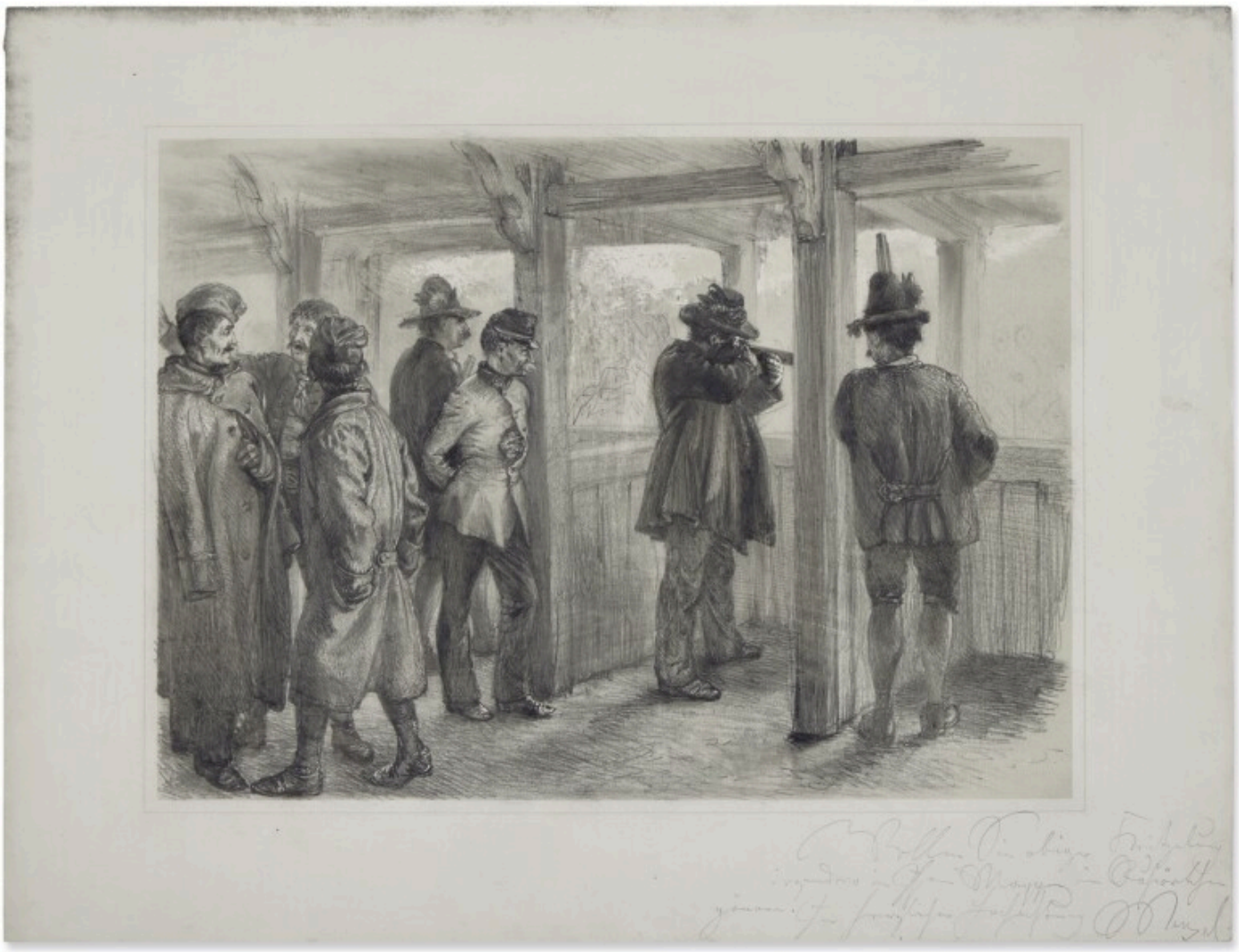

Property From The Louis-Dreyfus Family Collections

41

Adolph von Menzel

Men and Soldiers at a Shooting Range

Estimate:10,000 - 15,000 USD

DESCRIPTION

Property From The Louis-Dreyfus Family Collections

Adolph von Menzel
(Breslau 1815 - 1905 Berlin)
Men and Soldiers at a Shooting Range

Graphite with stumping and scratching out, heightened with white on prepared paper;
signed and inscribed in pencil in the margin of the sheet, lower right: *Wollen Sie obiger Kritzelung / irgendwo ihren Mappen ein Ruheörtchen / görnen in Herzilicher Hochachtung / Menzel*
299 by 391 mm; 11 ¾ by 15 ⅜ in.

PROVENANCE

Sale, New York, Christie's, 25 January 2005, lot 205 (as *The Emperor and members of his court shooting in a range*);
with Jean-Luc Baroni Ltd., London, *Master Drawings and Oil Sketches*, 2006, no. 41;
William Louis-Dreyfus, Mount Kisco, New York (acquired from the above in 2006),
The Louis-Dreyfus Family Collections (by descent from the above in 2016)

EXHIBITION

Hamburg, Le Claire Kunst, *'A World caught with the eye and held by the pencil': Drawings by Adolph Menzel*, 2019, Stephen Ongpin Fine Art, no. 4

CATALOGUE NOTE

As proposed by Stephen Ongpin (see *Provenance*) this large and finely preserved sheet may have been drawn at a shooting club which Menzel is known to have visited in the 1840s, in the city of Liegnitz in his native Silesia. Given the impressive margins of the sheet, it may have been intended as a design for a lithograph or wood engraving, although no print of this subject is known to survive. The dedication written in the artist's distinctive handwriting in the margins of the drawing may be approximately translated as *'Would you give this little doodle a small resting place somewhere in your portfolios? With heartfelt respects, Menzel.'*

CONDITION REPORT

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

42

François Bonvin

A standing man with his arms folded

Estimate:8,000 - 12,000 USD

DESCRIPTION

François Bonvin
(Vaugirard 1817 - 1887 Saint-German-en-Laye)
A standing man with his arms folded

Black and red chalk, with touches of white chalk;
signed and dated, lower right: *f. Bonvin./ 76* and faintly and illegibly inscribed, lower right
165 by 118 mm; 6 ½ by 4 ⅝ in.

PROVENANCE

Probably Gustave Tempelaere, Paris,
Galerie F. & J. Tempelaere, Paris;
Paul Brandt, Amsterdam, 1977;
With Stephen Ongpin Fine Art

EXHIBITION

Laren, Singer Museum, *19e en 20e eeuwse Franse kunst: aquarellen en tekeningen uit de collectie Paul Brandt*, 1977, no. 6

CATALOGUE NOTE

Confidently drawn, this three quarter length study of a man wearing an apron, arms folded, is a fine example of Bonvin's intimate and contemplative figure studies. François Bonvin's approach was simplistic yet powerful and he produced many compelling works of everyday scenes, taking inspiration from the Dutch and Spanish Masters of the seventeenth century; works he would have seen first-hand in the Louvre.

François Bonvin was a leading figure of nineteenth century French Realism. His *oeuvre* mainly focuses on still lifes and genre scenes which are imbued with a quiet, intimate and meditative style. He was extremely supportive and nurturing to other artists in his circle and was especially encouraging to his half brother, Léon Bonvin, who also had artistic inclinations.

Many of the models depicted throughout Bonvin's work were the regular customers at the inn owned by the artist's father in Vaugirard, or his own friends and family; hiring professional models was costly and François' finances, especially earlier in his career, did not stretch so far.

Drawings, like the present sheet, often signed and dated by the artist, were considered finished works of art to be sold to clientele. Comparable drawings, executed in the same year, 1876, include studies of *A young man standing, his hands tucked into his apron* and *A man, leaning forward, wearing an apron*.[1]

[1]Respectively, sale, London, Bonhams, 25 September 2024, lot 31, and sale, Paris, Osenat, 25 October 2020, lot 139

CONDITION REPORT

Hinged to the mount at the upper margin. Overall in very good condition. Some light staining around the edges of the sheet. Overall media is strong and vibrant throughout.
Sold framed.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

43

Richard Dalton

The Laocoön

Estimate:8,000 - 12,000 USD

DESCRIPTION

Richard Dalton
(*circa* 1715 - 1791 London)
The Laocoön

Red chalk over traces of black chalk;
inscribed in black chalk, lower center: *Laocoon*
signed(?) in brown ink, lower right: *Dalton*
489 by 321 mm; 19 ¼ by 12 ¾ in.

PROVENANCE

Forest H. Sweet (1894-1961),
thence by descent to his daughter, Julia Sweet Newman (1925-2012),
thence by descent, until sold to benefit The Manuscript Society,
where acquired by the present owner

CONDITION REPORT

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Property of a Lady of Title

44

Thomas Daniell, R.A.

The Village of 'Coaduwar' [Kotdwara] at the entrance to the Srinagar Mountains

Estimate:15,000 - 20,000 USD

DESCRIPTION

Thomas Daniell, R.A
(Kingston-upon-Thames 1749 - 1840 London)
The Village of 'Coaduwar' [Kotdwara] at the entrance to the Srinagar Mountains

Watercolor over pencil on laid paper, within a black-lined border, on the artist's original mount;
inscribed in pencil on the mount, lower center: *The Village of Coaduwar*., and inscribed and numbered *verso* in pen and brown ink: *No. 10 The Village of Coaduwar - & the entrance to the Srinagun* [sic] *mountains*
230 by 362 mm; 9 by 14 ⅛ in.

PROVENANCE

With Spink and Son, London,
by whom sold to the present owner, *circa* 1975

LITERATURE

Engraved:

by Thomas and William Daniell for *Oriental Scenery*, 1804, series IV 'entitled
'Twenty-four Landscapes', pl. 14, as 'Coaduwar Gaut'

CONDITION REPORT

In general, this work is well preserved. The colors have perhaps softened a little but the composition retains its balance and the image is strong and easily readable. There is a subtle old mount line, that is visible on close inspection, near the edges of the sheet. There is a horizonal crease near to the right hand corner. This is minor, and only visible on very close inspection. The sheet is laid down to its original mount.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

45

John Robert Cozens

The Grand Chartreuse, France

Estimate:100,000 - 150,000 USD

DESCRIPTION

John Robert Cozens
(London 1752 - 1797)
The Grande Chartreuse, France

Watercolor over pencil on watermarked laid paper, original wash-line 'Mercati' mount;
inscribed in brown ink on the reverse of the mount, probably by William Beckford: *General View of the Grande Chartreues* [sic], and again in pencil, probably by the mount-maker, *Grande Chartreuse*
263 by 375 mm; 10 ⅜ by 14 ¾ in.

PROVENANCE

William Beckford (1760-1844),
his sale, London, Christie's, 10 April 1805, lot 31, bt. Champernowne,
Arthur Harington Champernowne (1768-1819),
Sir Thomas Barlow, 1nd Bt. (1845-1945),
his sale, London, Sotheby's, 28 June 1944, lot 20, bt. Agnew's, with Agnew's, London,
by whom sold to the father of the present owner

LITERATURE

C.F. Bell & T. Girtin, 'The Drawings and Sketches of John Robert Cozens', *Walpole Society*, vol. XXII, London 1934-5, p. 78, no. 424;
C.F. Bell & T. Girtin, '*The Sketches and Drawings of John Robert Cozens, some additions and notes to the twenty-third volumn of the The Walpole Society'*, London 1941, p. 11, no. 424;
The Burlington Magazine, April 1945, p. 97, reproduced fig. B;
M. Hardie, *Water-colour Painting in Britain - The Eighteenth Century*, vol. I, London 1966, p. 136

CONDITION REPORT

Support
This watercolor is on a sheet of laid paper, fully adhered to an original mount. In a glancing light a large watermark shows on the right side.

There is a central vertical crease in the paper running from the top to the foot. This was originally there as it has been a part of the paper making process. There is a crease in the sky on the upper right corner running into the mount, this is part of the fabrication of the mount. Slight, scattered foxing is visible on the upper left corner and also on the mountain on the right, there is also a large visible fox mark in the same area. There is a very small scratch to the mountain on the left.

Medium
The watercolor medium is bright though typically there is loss of the yellow gamboge in some of the landscape, this would have made it a little greener.

Summary
This watercolor has never been touched and is in a very good condition though there is a little fading as mentioned above.

Note: This work was viewed outside studio conditions.

We are grateful to Jane MacAusland for carrying out this condition report.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

46

George Romney

Portrait for the Hon. Mrs. Catherine Trevor

Estimate:10,000 - 15,000 USD

DESCRIPTION

George Romney
(Dalton-in-Furness 1734 - 1802 Kendal)
Recto: Study of the Hon. Mrs Catherine Trevor, later Viscountess Hampden (1749-1804)
Verso: Study of Lady Anne Gower (1761-1832)

Pen and brush with brown ink and wash over pencil on laid paper
467 by 234 mm.; 17 by 8 in.

PROVENANCE

Probably Miss Elizabeth Romney (1832-1893), the artist's grand-daughter,
probably her executor's sale, London, Christie's, 24 May 1894, unknown lot number;
Colonel Charles William Garne Walker (1882-1974),
by descent to Sir Michael Walker (1916-2001)

CONDITION REPORT

This drawing - which overall is ease to read - has undergone conservation in the past. The ink has sunk a little into the sheet. The paper has a number of abrasions and creases, which are visible in a raking light and on close inspection. It has thinned in places too. There is some uneven discoloration to the sheet, particularly at the extreme edges. The work is not laid down.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

Property of a descendent of Sir Arthur Cope, R.A. (1853-1932)

47

Samuel Palmer, R.W.S

Vesuvius, Italy

Estimate:15,000 - 20,000 USD

DESCRIPTION

Property of a descendent of Sir Arthur Cope, R.A. (1853-1932)

Samuel Palmer, R.W.S
(Newington 1805 - 1881 Redhill)
Vesuvius, Italy

Watercolor;
inscribed lower right: *Vesuvius / Aug 2. 1838,* inscribed on the mount *verso* by A.H. Palmer: *Probably from Pompeii: in the evacuations of which S. Palmer & his wife lived for a time. There, during this very eruption, they read 'The Last Days of Pompeii', at night. At each explosion, the makeshift door shook (Palmer wrote), and / distant watch-dogs bayed. / To Sir Arthur Cope. R.A. in grateful memory of old days; and of days still older, when his Father (my God-father), and mine were friends. A.H. Palmer. Vancouver B.C. April 1923*
115 by 177 mm; 4 ⅝ by 7 in.

PROVENANCE

By decsent to Alfred Herbert Palmer (1853-1932), the artist's son,
given by him, in 1923, to Sir Arthur Cope. R.A (1857-1940),
by descent to the present owner

CATALOGUE NOTE

This free, vibrant and well preserved watercolor was painted in situ - probably at Mergellina in the bay of Naples - on 2 August 1838. Palmer and his young wife, Hannah, were in the middle of their two year stay in Italy, which was a period of great happiness for them and a transformative one for Samuel Palmer as an artist. Having stayed in Rome over the winter of 1837/8, they sought to escape the summer heat by moving south to the coast. Disappointed by Naples, by June they had moved to Pompeii, where they lodged in an ancient cottage with spectacular views of the iconic volcano. The 'majestic monster' - as Hannah Palmer described it in a letter home - was showing signs of erupting and they read Edward Bulwer-Lytton's recently published *The Last Days of Pompeii* for further inspiration.

This sheet has a very special provenance. After Samuel and Hannah had died, the work passed to their son Alfred Herbert Palmer, a painter himself but also his father's first biographer. In 1928, Alfred gave the watercolor to Sir Arthur Cope, R.A., the son of Palmer's great friend Sir Charles West Cope, R.A. and Alfred's godfather, in memory of the 'old days' (see full inscription, which is preserved on the reverse of the current mount, and transcribed above). Both Sir Charles West Cope and Sir Arthur Cope were successful and significant artists in their own right.
Having descended through Sir Arthur's family until today, this sale is likely to represent the first time the watercolor has appeared on the market.

CONDITION REPORT

This watercolor is in very fine condition, with strong, fresh colors.
The sheet is not laid down.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

Property from a Descendant of Sir Donald Currie (1825-1909)

48

Joseph Mallord William Turner, R.A.

The Falls of Schaffhausen, Switzerland

Estimate:250,000 - 350,000 USD

DESCRIPTION

Property from a Descendant of Sir Donald Currie (1825-1909)

Joseph Mallord William Turner, R.A.
(London 1775 - 1851)
The Falls of Schaffhausen, Switzerland

Watercolor over pencil, heightened with pen and ink, scratching and stopping out
230 by 294 mm; 9 by 11½ in.

PROVENANCE

Probably Mrs Sophia Booth (1798-1875), the artist's landlady,
Daniel John Pound, her son by her first marriage;
Hannah Cooper, née Hughes (1804-1861), by February 1858;
with J. & W. Vokins, London,
Sir Donald Currie, G.C.M.G. (1825-1909),
by family descent to the present owner

EXHIBITION

London, Agnew's, *Watercolours,* 1922, no. 112;
London, Agnew's, *Centenary Exhibition of Water Colour Drawings by J.M.W. Turner, R.A.*, 1951, no. 102;
London, Agnew's, *Agnew's 150th Anniversary Exhibition: Paintings and Watercolours by J.M.W. Turner, R.A.*, 1967, no. 7;
Shropshire, Weston Park and Cumbria, Levens Hall, on loan periodically since 2009

LITERATURE

Sir W. Armstrong, *Turner,* London 1902, p. 276
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, p. 476, no. 1466
I. Warrell, *Through Switzerland with Turner*, London 1995, p. 55, under no. 19

CATALOGUE NOTE

This watercolor, which dates to 1841, was acquired by Sir Donald Currie (1825-1909) in the late 19th century and it has remained within the collection of his descendants until this day. It is a magnificent example - full of spontaneity, energy and drama - from an iconic period in Turner's life, that saw him make four, successive, summer sketching tours to Switzerland (1841-1844) and create a body of work that many consider represents the very pinnacle of his achievements in the medium of watercolor.

Turner has positioned himself near to the village of Neusen am Rheinfall, a couple of miles south-west of Schaffhausen in northern Switzerland. Before him, the icy waters of the mighty river Rhine surge - with immense force - over Europe's largest waterfalls: a natural spectacle masterfully suggested through a series of translucent washes and a stunning combination of scratching and stopping out.

As the water thunders over the rocks, great sprays create a rainbow, while fine mists rise high in the sky to meet with the swirling clouds above. Light - and how it reacts to these turbulent conditions - is central to Turner's thinking here and the results could scarcely be more dramatic.

Visibility is at its most opaque below the falls themselves, and Schloss Wörth (or Water Castle) appears to levitate, ghost-like, on the calmer waters. This contrasts markedly with the firm footings that Schloss Laufen enjoys, perched as it is, high on the cliff, on the far side of the river, bathed in sunshine. Turner increases the sense of warmth there by not only using a reed-pen, loaded with red pigment, to carefully map out the ancient fortress's form, but also by applying tiny flicks of ochre-colored gouache to the stone walls. The nearside of the river, by contrast again, is largely cast in shadow and with great energy Turner employs a palette of charcoals, browns and dark blues, as well as pen and grey-black ink, to describe its undulating terrain and the houses and buildings of the village of Neusen am Rheinfall itself.

Turner had a long association with Schaffhausen, having first seen the waterfalls during his brief tour to the Swiss Alps in 1802 and having exhibited an oil painting of the subject at the Royal Academy in 1806.[1] However, by the time he came to paint the present work - over thirty years later - he had completely broken free of all constraints and precedents. Now, his aim was not so much to record a landscape's topographical details but, instead, he was attempting to capture its very spirit. By studying watercolors such as this, it is easy to understand why, in 1845, Turner told the young John Ruskin that 'atmosphere is my style'.[2]

The Falls of Schaffhausen is one of ten watercolors of this subject that were painted by Turner in 1841 and that are all likely to have originated from the same sketchbook. While three sheets from this group remain in private collections, the remainder are held in British and American institutions, namely: the National Gallery of Scotland, Edinburgh (three), the Tate Britain and Courtauld Institute of Art in London, the Indianapolis Museum of Art, Indiana and the Princeton University Art Museum, New Jersey.[3]

The present watercolor has a full and interesting provenance. It is thought to be one of a group of drawings and paintings which Turner gave to Mrs Booth. Sophia Anne Booth was first married to Henry Pound by whom she had a son Daniel John. On Pound's death she married John Booth, an older man who owned some property, and she moved with him from Deal to Margate where she ran a boarding house on the sea front. Turner visited Margate often, and he became a lodger at Mrs Booth's house. John Booth died in 1833 and Turner soon formed a close relationship with his widow. At first she remained at Margate but in the 1840s Turner bought a house at Chelsea overlooking the Thames and by the autumn of 1846 he was living there with her and her son. Mrs Booth continued to act as devoted housekeeper until his death in 1851.

The next known owner was Hannah Cooper, wife of the Rev. James Cooper (1793-1876) and niece of Turner's friend and stockbroker, Charles Stokes (1785-1853). Her husband was the mathematics master at St Paul's School and she lived with him and their two sons at nearby St Paul's Churchyard. Her uncle, Stokes, had formed an important collection of works by Turner and his circle which she documented in a series of notebooks that are now preserved in the Indianapolis Museum of Art. When Stokes died in 1853, he bequeathed a significant part of his collection to Hannah, who continued to accumulate works by Turner when the opportunity arose. By February 1858, for example, she was in possession of not only the present watercolor but eight of the ten sheets of the falls of Schaffhausen cited above.

Lastly the work entered the collection of Sir Donald Currie, within whose family it has remained until today. Donald Currie was born in Greenock on the Clyde and as a young man entered the world of shipping. He moved to Liverpool to work for the Cunard Shipping Company in 1844, rising quickly in his responsibilities, and developing a particular interest in the North Sea and Baltic Trade. In 1862 he founded the Castle Line of Sailing Ships which ran between Liverpool and Calcutta, and ten years later he transferred to the South African trade and founded the Castle Line of Steamers. He eventually came to control the Union-Castle's 282,000 tons of shipping and dominated South African shipping. As a result of his important contribution to British industry he was knighted in 1881. He was the Liberal MP for Perthshire from 1880 to 1900 and was a consistent and generous philanthropist; amongst the many institutions he supported were the Universities of Edinburgh, London, and Queen's College, Belfast. He was also the principal benefactor in the restoration of Dunkeld Cathedral.

Sir Donald Currie was passionate about Turner and amassed one of the greatest holdings of his work ever assembled. Andrew Wilton, in his seminal work *The Life and Work of J.M.W. Turner*, published in 1979, records that at various times he owned no fewer than fifty-seven watercolors and fourteen oil paintings from every

period of Turner's career. This sale includes another watercolor by Turner that was once part of Sir Donald's legendary collection and that has descended, via a different branch of his family, to the present day. Please see lot 51.

We are grateful to Ian Warrell and Neil Jeffares for their help when cataloging this lot.

[1]A. Wilton, *op. cit.*, p. 258, no. P61

[2]I. Warrell, *op. cit.*, 1995, p. 61

[3]A. Wilton, *op. cit.*, pp. 475 & 476, nos. 1460-9

CONDITION REPORT

This watercolor is fundamentally in good condition. Painted on Whatman-type paper, it is not laid down but is instead 'window mounted' to non-acidic white wove paper. There are some very small losses on the left-hand edge, due to previous binding of the sheet in a sketchbook.

The sheet's top and left edges are slightly lighter in tone due to the work having being overmounted at some point. The medium is generally strong, although there has, perhaps, been some minor tonal drop back in the more delicate tints. The work is housed in a museum quality mount and is well presented.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

Property of a Lady of Title

49

James Holland, O.W.S.

A Venetian Quayside

Estimate:8,000 - 12,000 USD

DESCRIPTION

Property of a Lady of Title

James Holland
(Burslem, Stoke-on-Tent 1799 - 1870 London)
A Venetian Quayside

Watercolor over pencil, heightened with scratching out, stopping out and touches of gum arabic:
signed and dated lower right: *J. HOLLAND 1841*
306 by 440 mm; 12 by 17 in.

PROVENANCE

With The Fine Art Society, London, by June 1966;
where acquired by the present owner

EXHIBITION

Possibly, London, Old Water-Colour Society, 1841, no. 98, as 'Venice'

CATALOGUE NOTE

Holland was born in Staffordshire into a family of pottery designers and painters. In 1819 he moved to London where he began to paint landscapes and where he soon advertised himself as a drawing teacher. In 1831 he went to Paris, for his first trip aboard. Although Richard Parkes Bonington had died nearly three years before, Holland encountered his work and fell under its spell.

The present watercolor, which dates to 1841, is very 'Boningtonesque' in feel, in particular in Holland's masterly use of delicate watercolor-washes to achieve a sense of light and air and in the way he has scumbled on thicker, drier pigments when he wanted to emphasize either weight or shadow. His use of scratching out, employed when indicating an intense highlight on a surface, is also sophisticated. This watercolor may have been the one he exhibited in London at the Old Water-Colour Society exhibition of 1841.[1]

[1]See H. Stokes, 'James Holland', *Walkers Quarterly, vol. 23*, London 1927, p. 43

CONDITION REPORT

Some of the more delicate pigments may have softened in tone slightly but overall the image is strong and clear. The paper has yellowed slightly and there is a 'burn mark' visible at the extreme edges, where that part of the sheet has come into contact with an old mount. The sheet is not laid down and is, in general, well preserved.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

50

John Martin

The Thames at Twickenham

Estimate:30,000 - 40,000 USD

DESCRIPTION

John Martin
(Hexham, Northumberland 1789 - 1854 Isle of Man)
The Thames at Twickenham

Watercolor over pencil heightened with bodycolor and scratching out
280 by 699 mm; 11 by 27 ½ in.

PROVENANCE

With Agnew's, London, by 2004,
with W/S Fine Art, London, by 2006,
sale, London, Christie's (*Andrew Wyld: Connoisseur Dealer*), 10 July 2012, lot 89,
where acquired by the present owner

EXHIBITION

London, W/S Fine Art, *Watercolours and Drawings 1750-1950,* 2006, no. 44

CONDITION REPORT

This composition is bold and easily readable even though some of the more delicate pigments have dropped back in places. There is the occasional minor foxmark and area of paper discoloration. The sheet is not laid down and is well presented, using museum quality mounts.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

Property from a Descendant of Sir Donald Currie (1825-1909)

51

Joseph Mallord William Turner, R.A.

Light-towers of Le Havre, France

Estimate:100,000 - 150,000 USD

DESCRIPTION

Property from a Descendant of Sir Donald Currie (1825-1909)

Joseph Mallord William Turner, R.A.
(London 1775 - 1851)
Light-towers of Le Havre, France

Watercolor over pencil, heightened with stopping out and scratching out on wove paper, watermarked: *WHATMAN / 1841*
199 by 153 mm; 7 ¾ by 6 in.

PROVENANCE

Elhanan Bicknell (1788-1861), of Carlton House, Herne Hill, Dulwich,
his executor's sale, London, Christie's, 25 April 1863, lot 116 'as 'The Lighthouse at Le Havre – moonlight', bt. Moore, £110;
with Agnew's, London,
by whom sold to T.S. Kennedy for £121.16,
Thomas Stuart Kennedy (1841-1894) of Park Hill, Wetherby, Yorkshire,
his executor's sale, London, Christie's, 18 May 1895, lot 88, bt. Agnew's, who acquired the drawing on behalf of Sir Donald Currie (1825-1909),
by descent to the present owner

EXHIBITION

London, Agnew's, *Centenary Exhibition of Water Colour Drawings by J.M.W. Turner,* 1951, no. 69;
London, Tate, Paris, Pavillon des Arts, and Le Havre, Musée des beaux-arts André Malraux*, Turner on the Seine,* 1999-2000, no. 177

LITERATURE

W. Thornbury, *The Life of J.M.W. Turner,* London 1862, vol. II, p. 401;
Sir. W. Armstrong, *Turner*, London 1902, p. 257;
A. Wilton, *The Life and Work of J.M.W. Turner,* Fribourg 1979, p. 418, no. 1002;
J. Piggott, *Turner's Vignettes,* London 1993, p. 86, under no. 29;
C. Nugent and M. Croal*, Turner Watercolours from Manchester,* Washington and Manchester 1997, p. 92;
I. Warrell, *Turner on the Seine,* exhibition catalogue, London, Tate *et al*., 1999-2000, pp. 97 & 98, no. 177, fig. 62

CATALOGUE NOTE

The thriving commercial port of Le Havre is situated in Normandy at the mouth of the River Seine. Turner knew it well and he passed through it on at least four occasions between 1821 and 1832. On each visit he stopped to record all that interested him, both in pencil and watercolor, and over time he built up a rich body of material that could be called upon should the need arise.

When compiling his catalogue raisonné in 1979 (see *Literature*), Andrew Wilton suggested that the present watercolor dated to *circa* 1832 and that it was connected to Turner's series of engravings that were published in 1834 under the title: *Turner's Annual Tours: Wanderings by the Seine.* However, the discovery that Turner's sheet of paper is watermarked with the date 1841 disproves this theory and the work is now understood to be part of a group of six vignettes that Turner painted in around 1844, which were owned - and may have been commissioned - by one of his most important patrons, Elhanan Bicknell (1788-1861).

Turner's vision is dream-like in this watercolor. Conceived with a selective palette of reds, blues, greens and the most brilliant of whites, the clouds swirl in a vortex around a low and full moon, while below - on earth - the celestial light flickers on the surface of the sea, the chalky-cliffs and the harbor itself. The magical nature of this image is only heightened by Turner's introduction of other light sources, namely the fiery red beacon of the lighthouse (which contrasts so dramatically with the inky night sky), the three tiny lights that are dotted along the cliff tops and, lastly, the intense white sails of the magnificent ship that surges into view on the left. Put simply, this is a masterful watercolor that demonstrates Turner's immense ability with the medium.

Light-towers of Le Havre has belonged to a number of distinguished collectors, including some the most important collectors of Turner's work. The first, as we have seen, was Elhanan Bicknell, a merchant and ship owner who was heavily involved in the South Sea whaling industry. He lived with his large family in an elegant Georgian house on Herne Hill, near Dulwich

and from the middle 1830s, he began to form what would evolve into a superlative art collection. Bicknell was a generous host and, being particularly interested in modern British painting, he regularly entertained both artists and connoisseurs at his home. He seems to have first met Turner in 1835 and within time the artist was joining these social gatherings, while Bicknell himself paid the occasional visit to the artist's studio in Queen Anne Street, London.

Although Bicknell amassed important works by other artists, including Roberts, Landseer, Clarkson Stanfield, Copley Fielding, Prout, de Wint and Muller, between 1838 and 1854 he acquired no fewer than twelve oil paintings and sixteen watercolors by Turner. In April 1863, two years after Bicknell's death, Christie's held a sensational six day sale of his collection, which prompted one journalist to describe him as a modern day 'Lorenzo the Magnificent'.[1]

The next owner was Thomas Stuart Kennedy (1841-1894), who was born in Lancashire in 1841. His father, originally from Glasgow, had travelled south to Leeds, where he established a lucrative textile business. Thomas was fascinated by mechanical engineering and after completing his education in Geneva and then Hanover, he joined his uncle's firm in Leeds, which specialized in machinery used in the textile trade. Away from business he was a polo player, a founding member of the Alpine Club and a lover of music. In 1865 he married Clara Thornton in Canterbury Cathedral. She was the daughter of a wealthy millowner from Kent and in 1866 they commissioned Edward Welby Pugin to design an elaborate house for them at Meanwood, near Leeds. As they were both amateur musicians the house was designed to incorporate a full-scale organ which they commissioned from the celebrated Schulze brothers of Paulinzelle in Germany. They collected pictures and Thomas Kennedy's sale of 1895 included eleven watercolors by Turner.

Lastly, and before descending directly down to the present owners, this work was acquired by Sir Donald Currie, perhaps the greatest late 19th century collector of Turner. For further information on his life and collection please see lot 48.

[1]The Star Newspaper, 28 April 1863

CONDITION REPORT

This watercolor is very well preserved. The colors are strong and easily readable and, although the extreme edges of the sheet are slightly lighter in tone due to the work having being overmounted at some point, the paper color is very close to the original tone. The sheet is not laid down. It is housed in a museum quality mount and is well presented.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

Property from a Private Collection

52

Jean-François Millet

The Water Mill (Moulin à l'eau)

Estimate:180,000 - 250,000 USD

DESCRIPTION

Property from a Private Collection

Jean-François Millet
(Gruchy 1814 - 1875 Barbizon)
The Water Mill (Moulin à l'eau)

Pastel;
signed in pastel, lower right: *J.F. Millet*
419 by 505 mm; 16 ½ by 19 ⅞ in.

PROVENANCE

Émile Gavet, Paris, by whom commissioned from the artist *circa* 1867-68,
his sale and others, Paris, Hôtel Drouot, 11-12 June 1875, lot 92;
Private Collection;
sale, New York, Sotheby's, 23 May 1996, lot 30,
where acquired by the present owner

CATALOGUE NOTE

Centered on the double water wheels and mill race of an old grinding mill, *Le Moulin à eau* is one of Millet's most extraordinary works in the pastel medium. Pastel chalks allowed Millet to draw directly in color; and in *Le Moulin à eau* he used the medium to great effect, accenting the rippling water with bold, raveling threads of turquoise or capturing the bubbles breaking at the foot of the wheel with a thick, sparkling build-up of whites and blue-grays. Around the mill race, he arrayed a range of plants and mossy stones that offered him great scope for a variety of colored touches and textures. Almost as an afterthought, he tucked a flock of geese along the dropping hillside at left, using their bright white plumage to enliven the mist-shrouded distance and briefly to distract the viewer from the lively foreground.

During the 1860s, Millet was the most important French artist working in pastels. He had experimented briefly with colored chalks during the 1840s, when his interest in the revival of eighteenth-century subject matter had led him naturally to the medium so closely associated with Rococo tastes; but it was only when his growing interest in landscape came together with his experiments with drawing techniques that he seriously pursued pastel as a medium. The distinctive range of rich greens, blues, and grays, and the assured, sometimes eccentric, crayon and pastel marks all relate this large sheet to Millet's watercolors and pastels of 1867-68, realized in the Vichy area of south-central France.

In 1865, Emile Gavet, a collector who had already acquired a number of Millet drawings and pastels from Parisian dealers, gave the artist an open-ended commission for all the pastels he cared to produce. For much of the next four years, Millet concentrated on pastels and large black crayon drawings for Gavet, many of which explored scenes of Vichy and the Auvergne. Millet spent a few weeks each summer from 1866 through 1868 visiting the mineral water spas around Vichy, where his wife took a regime of baths and treatments to cure her illness. The artist created at least sixteen pastels identifiable with Vichy and Auvergne

sites for Gavet and it is likely that he was the original owner of *Le Moulin a eau*. The sale of Gavet's collection in 1875 describes three pastels that feature water mills. Two of Gavet's mill pastels can be convincingly identified with a pastel now in the Minneapolis Institute of Art and with a pastel believed lost in Japan during the Second World War; Gavet's third mill scene, however, has been a puzzle, as the listed dimensions of 33 by 50 centimeters do not fit any known pastel of a Vichy mill. If the height of 33 centimeters listed in the Gavet catalogue is a misprint for 43 centimeters, then the present work may very well be the missing Gavet pastel.

We are grateful to Alexandra Murphy who authenticated this work for sale ahead of its market debut in 1996 and assisted with the preparation of its cataloguing.

CONDITION REPORT

Laid down on an old paper. Edges and original framing lines covered by mount. Paper slightly buckled. Some slight rubbing to the left edge. Media very fresh. Overall in good condition. Sold in a modern gilded frame

If a condition report is provided to assist you with assessing the condition of the lot, it is for guidance purposes only. Such condition report may not refer to all faults, restoration, alterations, or adaptations because Sotheby's is not a professional conservator or restorer but rather a condition report is a statement of subjective, qualified opinion genuinely held by Sotheby's. For these reasons, any such condition report is not an alternative to taking your own professional advice regarding the condition of the lot. Prospective buyers should also refer to the Guide for Buyers at Auction which includes important notices concerning the type of property in this sale.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

53

Jean-Baptiste-Camille Corot

Marino. Vallée avec un cavalier et une Italienne

Estimate:20,000 - 30,000 USD

DESCRIPTION

Jean-Baptiste-Camille Corot
(Paris 1796 - 1875)
Marino. Vallée avec un cavalier et une Italienne

Pencil;
inscribed and dated in pencil, lower center: *Marino Mai 1827*
and indistinctly inscribed in pencil, lower right
279 by 403 mm; 11 by 15 ⅞ in.

PROVENANCE

Estate of the artist,
sale, *Vente Corot,* Paris, Hôtel Drouot, 26 May - 9 June 1875, lot 519;
Henri Rouart, Paris, by 1912,
his sale, Paris, Galerie Manzi-Joyant, 16-18 December 1912, lot 20,
where acquired by M. Devillez;
Mr. and Mrs. Richard S. Davis, Boston, by 1960;
with R.M. Light & Co., Inc., Boston;
Mr. Norton Simon, Pasadena,
his sale, New York, Parke-Bernet Galleries, 5 May 1971, lot 1,
where acquired by Samuel J. and Ethel LeFrak, New York,
thence by descent

EXHIBITION

Chicago, The Art Institute of Chicago, *Corot*, 1960, no. 148 (lent by Mr. and Mrs. Richard S. Davis)

LITERATURE

A. Alexandre, *La Collection Henri Rouart,* Paris 1912, p. 117 (as *Marino)*
A. Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré,* Paris 1965, vol. IV, p. 26, no. 2582, reproduced, p. 27

CONDITION REPORT

Hinge mounted to a modern mount. The four edges of the sheet are gripped by the current mount. There is some minor scattered staining throughout, more noticeable to the sky. There are four vertical old creases down the sheet and a small tear to the lower right corner. The chalk remains well preserved with the overall image strong and legible. Sold in a decorative giltwood frame.

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Master Works on Paper from Five Centuries

New York | 05 Feb 2025 | 05:00 PM CET

54

Gustav Klimt

Young Woman, Crouching

Estimate:8,000 - 12,000 USD

DESCRIPTION

Gustav Klimt
(Vienna 1862 - 1918)
Young Woman, Crouching

Pencil, heightened with white;
inscribed by the artist's sister, Hermine Klimt, in brown ink, lower right: *Nachlass meines Bruders Gustav / Hermine Klimt*
315 by 451 mm; 12 ½ by 17 ¾ in.

PROVENANCE

The artist's sister, Hermine Klimt;
with The Galerie St. Etienne, New York, by 1983,
Private collection, USA,
thence by descent

LITERATURE

A. Strobl, *Gustav Klimt, Die Zeichnungen, Nachtrag 1878-1918*, vol. IV, Salzburg 1989, p. 44, no. 3281a, p. 45, fig. 3281a, reproduced

CATALOGUE NOTE

This handsome sheet can be dated to *circa* 1882-83 when the young Klimt was commissioned, alongside his brother, Ernst, and Franz Matsch, to paint five ceiling paintings and a stage curtain for the newly built municipal theater in Reichenberg. Strobl notes that the present work is possibly a study for the lower lunette of the aforementioned theater curtain. A highly similar sheet by Klimt, most recently held in a private collection, Vienna,[1] can be closely compared to our drawing both on stylistic grounds as well as the distinctive inscription by the artist's sister, Hermine, that adorns the lower right corner of both works.

[1]Strobl, *op.cit.*, p. 44, no. 3281, p. 45, fig. 3281, reproduced

CONDITION REPORT

Hinged to a modern mount. The edges of the sheet are deckled and covered by the existing mount. There is an old diagonal crease to the lower left corner. The media is well preserved. Sold in a modern wooden frame.

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